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Features of Festival—Noted Artists
Appear as Soloists

Worcester, Mass., October 11.—Back again to its habitat of the fall season, the music festival, which began more than three-score years ago to make Worcester famous, on the evening of October 7 brought to Mechanics' Hall a large audience of music lovers intent on paying homage due to the ancient institution. No novelty was presented, that function being reserved for the following evening, and the only offering new to the festival was an aria from *The Flying Dutchman*, excerpts from that opera being given.

Nor was the conductor, Henry Hadley, a newcomer, Worcester having had taste of his mettle when he conducted his *Ode to Music* at a previous festival. There was much interest, however, as to what would develop from his training of the festival chorus for the present event. He was accorded a warm welcome, and the splendid account that the singers gave of themselves under his leadership demonstrated that the traditions of the past need feel no uneasiness.

Programs are a matter of personal taste, and it is to be presumed that the one given last night is agreeable to Mr. Hadley. Beginning with the overture to *The Flying Dutchman*, it then presented the feminine choristers in the *Spinning Chorus* from that opera. That was smoothly sung and its rollicking strains were spiritedly interpreted. In this and later it was made evident that the new director, or some other influence, has smoothed off the sharpness once to be noted in the soprano section. Closing this portion of the program was the *Dutchman's Lament*, artistically sung by Clarence Whitehill.

BRAHMS' GERMAN REQUIEM

The remaining hour or more was given to Brahms' German Requiem. This composition long ago passed into fame in musical history, and it is undeniable that its place is secure. Nevertheless it is the right of listeners to express preferences and—if you will—prejudices. There were many among those present who found the work tedious at times because of its many repetitions. Here is by no means the Brahms of later life, whose compositions were much more appealing to the average music lover.

As a choral work the Requiem presents tremendous difficulties, and last night's meeting of them spoke volumes for the ability of the chorus and the patient skill of their director. The Requiem has been given at the Worcester Festival but once before and that nearly a quarter of a century ago, and it is a safe prediction that its repetitions will not become more frequent as the years go on.

The inconsiderable solo passages were competently dealt with by Mr. Whitehill and Mabel Garrison, whose artistically capable voice is always heard with pleasure.

The players of the New York Symphony Orchestra acquitted themselves with the precision that is rightfully expected from this organization.

"HADLEY NIGHT"

The Worcester Music Festival of 1924 will be long remembered by all that had the good fortune to attend it, for it had a "Hadley Night" as well as an "Artists' Night," always a feature of the festival. "Hadley Night" was brilliant indeed, and a triumph for Henry Hadley, composer, and the festival conductor. Mr. Hadley received an ovation when he took his place on the conductor's stand, and he was recalled many times by enthusiastic applause when he left the hall at the close of the performance. Flowers, a tribute from his Worcester admirers, banked the stand on which Mr. Hadley stood while conducting the performance. At its close many in the audience lingered to express appreciation of the delights of the evening and to congratulate the composer and conductor who made "Hadley Night," and the third concert, the outstanding feature of the festival of 1924.

First came a tone poem for orchestra which was in form and substance very much what its name, *The Ocean*, would imply and what those familiar with Mr. Hadley's previous compositions would expect. He is a composer who writes for the larger number of his hearers out front and not for a select few. Hence he tries and intends and quite generally succeeds in being interesting as well as musically. Which, after all, is a praiseworthy ambition. Mr. Hadley would

never write a German Requiem. His music, inspired by a poem by Louis K. Anspacher, is more or less frankly what is called—by some derisively—"program music," which phrase is sometimes taken to mean that it tells a story for which words descriptive of the phrases of the music could be written and printed in a program.

Mr. Hadley presents musically the moods of an ocean. It rages and boils and lightnings play and thunder rolls over it. Anon it calms and fabled creatures of the vasty deep play about in its depths and disport upon its service. To this and much more the composer brings all the resources of the modern orchestra. He brings also much richness of harmony and not a little originality of effect. Also he brings enjoyment to the average ear of folks who like music that symbolizes something to them. This is worth-while achievement.

The composer may or may not have been satisfied with the interpretation of his work that he coaxed and commanded

THREE CITIES UNITE IN MAINE MUSIC FESTIVAL

Bangor, Portland and Lewiston Enjoy Concerts—Brilliant
Array of Soloists Heard—Choruses and Orchestra
Excellent—Mana-Zucca's Ode to Music
Is Performed

Lewiston, Me., October 11.—The Maine Music Festivals ended last night with a brilliant and spectacular presentation of *Il Trovatore* at the Armory. The galaxy of artists presented by Professor W. R. Chapman this year has never been excelled. For twenty-eight years the Festivals have been given in two sections: three days at Bangor and three days at Portland. Last year and this it has also been held here in Lewiston. Thus Prof. Chapman's dream of a united musical Maine has at last been realized.

Prof Chapman diverged from set form by having a different star for opening night at each Festival. Mabel Garrison sang at Bangor on October 2; Maria Jeritza at Portland on October 6, and Margaret Matzenauer here on October 9. Local singers of merit were heard at matinees: Ethel Woodman at Bangor and Marcia Merrill at Portland. Mana-Zucca's *Ode to Music*, sung at the other Festivals, was omitted here where there were four concerts instead of five.

MABEL GARRISON

Mabel Garrison sang her way into the hearts of her hearers at Bangor before an audience of about 2,500. Miss Garrison has long been a favorite with the American public and it was easy to see with her initial appearance why she is so well liked. The wonderful tonal qualities of her voice were marked in her first aria, the *Mad Scene* from *Hamlet*, sung with orchestra accompaniment. There were two recalls, unusual with a conservative Maine audience after a first number. Her second choice was a group of songs which included *L'Heure Exquise* by Hahn, *Seguidilla* by Manuel de Falla, *Le Rossignol* by Saint-Saens and *Mazurka*, Chopin-Viardot. Her liquid, lyric notes were appealing and the audience broke into rounds of enthusiastic applause. The second aria was the *Mignon Polonaise* by Ambroise Thomas, always a favorite with any type of hearer, which she sang delightfully. Finally there was a group of folk or "home" songs: *Believe Me If All Those Endearing Young Charms*; *When I Was Seventeen*; *Rosa*, and *Kom Kijna*. For encores two American songs were rendered: *My Little Alabama Coon* and *Swing Low, Sweet Chariot*. They were all of the sort that touch the heart and she presented them with remarkable expression. There were seven recalls.

Miss Garrison and her husband, George Siemohn, were guests of honor at a luncheon given by the Bangor Chamber of Commerce preceding the concert, together with Director and Mrs. Chapman and the other Metropolitan stars.

OPENING NIGHT WITH LEONARD SNYDER

Leonard Snyder, the American tenor, who appeared at these Festivals for the first time under his own name being known in other lands as Leonardo Del Credo, pleased all with his big, dramatic voice. He appeared at each opening evening concert and in the aria from *Pagliacci*, *Vesti la Giubba*, expressed amazingly the jealousy, rage, humiliation and injured pride of Canio. For an encore he repeated the number. His full tenor voice is powerful and clear and he sings easily and gracefully.

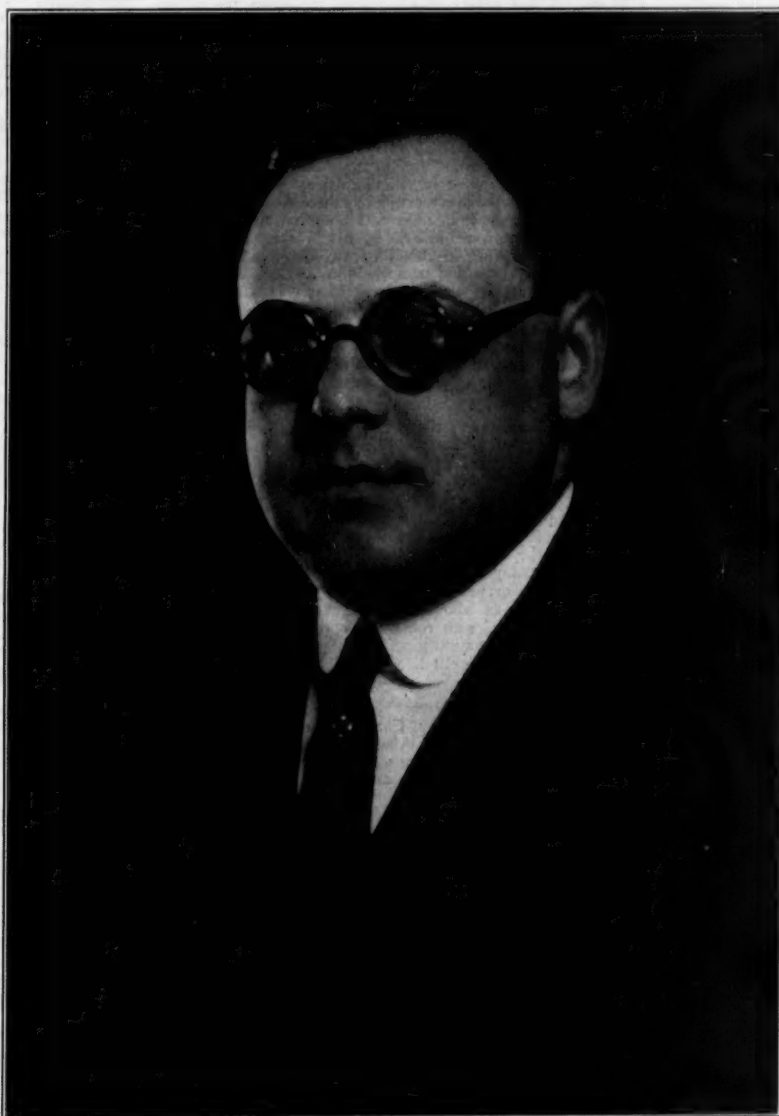
The beautiful Ruy Blas overture of Mendelssohn was the opening number by the Festival Orchestra of about thirty pieces from the New York Philharmonic and Symphony Societies,

presented with fine musicianship—a fitting beginning to the Festival. Then followed the *Hallelujah Chorus*, with which every Festival is always formally opened, beautifully sung. In Bangor the chorus numbered about 300; at Portland nearly 600, and at Lewiston about 200. Chorus work in every city was splendidly done, and sung in a manner to thrill the hearers.

Victor Herbert's *Air de Ballet* was rendered by the orchestra with playful zephyr-like rhythm. The "Music Box" trio, especially, was exquisite, with its dainty string, air and harp modulations.

At the Bangor opening concert Liszt's *Rhapsodie No. 1* was omitted because of the illness of the harpist who has so great a part in the second movement; but the scherzo from

(Continued on page 27)



GEORGE ENGLES,

one of New York's most active managers and president of the National Musical Managers' Association of the United States. During the seasons of 1922-23 and 1923-24 he managed the Paderewski tours which proved one of the two greatest undertakings ever attempted by a single artist. For the past fifteen years he has been manager of the New York Symphony Orchestra, and in that capacity managed and booked the only European tour ever taken by an American orchestra when, in 1920, the entire organization visited France, Italy, Belgium, Holland and England for a series of twenty-eight concerts. Next January he will take the orchestra to Havana for a series of concerts by special invitation of the Cuban Government. In addition, he is concert manager for Kochanski, de Gogorza, Siloti, Dushkin, Verne, Boulan-ger, the Barrère Ensemble and the Barrère Little Symphony.

of the New York Symphony players, but it certainly satisfied the festival patrons.

On a far different plane was Mr. Hadley's still new composition, a choral work entitled *Resurgam*, which is the setting of a poem written by Louise Ayers Garnett. In four parts the poem depicts birth, death and rebirth into life everlasting. No greater sweep of comprehension than this is possible in this finite world. In conception and execution the poem is dignified and artistic and the musical setting is in keeping. It has moments of marked impressiveness and passages of great beauty. Especially beautiful is the soprano solo, splendidly sung last night by Inez Barbour, in private life the composer's wife. Extremely fetching is a chorus for children's voices introduced as a sort of intermezzo and

(Continued on page 38)

KOUSSEVITZKY SCORES TRIUMPH IN AMERICAN DEBUT AS CONDUCTOR OF BOSTON SYMPHONY

By JACK COLES

Boston, Mass., October 12.—Text: The spirit giveth life. And so it came to pass that after Pierre Monteux had led the celebrated Boston Symphony Orchestra out of the wilderness of disruption caused by war and union strife, and restored it to its early technical excellence, he was not permitted to see the promised land. Not that this Moses had sinned, for he was the embodiment of musical virtue; but simply because nature had not given him the power to sway, that personal magnetism of which Barrie has said: "If you have it, it doesn't matter what you haven't; and if you haven't it, it doesn't matter what you have."

Now that a perfect instrument had been fashioned, the trustees summoned Serge Koussevitzky, presumably with the hope that the Russian conductor of whom so much had been heard could make that instrument the sensitive, responsive, eloquent orchestra that it had been in the hands of Gericke, Nikisch and Muck. If such was their hope it was amply fulfilled last Friday afternoon and Saturday evening, October 10 and 11, when Mr. Koussevitzky appeared for the first time in Symphony Hall as conductor of the Boston Symphony Orchestra. Reports and rumors preceding the Slav leader had led one to expect a prima donna conductor—theatrical, sensational, and not invariably convincing; but misgivings of this nature must have disappeared after the first pair of concerts.

Mr. Koussevitzky steps to his stand on the stage gravely, unassuming and without any false humility. Under the spell of the music he comes to life, but never to the extent of being demonstrative or displayful. His gestures are expressive without being ostentatious. A profound musician, his interpretations are marked by precision, singular clarity, a subtle sense of rhythm and unflinching taste. Gifted with dramatic insight, he has an extraordinary feeling for dynamics, for light and shade, for striking contrasts. Although his interpretations are manifestly subjective, his unerring musical instinct and artistic sensibilities keep his interpretations under objective control. He feels the music his own way and expresses it that way without ever intruding his personality into the composition. His sole aim is to bring out all the music there is in a score and make it "sound"—indeed, sing—thus giving voice to such beauty and power as may be inherent in the music.

AN UNCONVENTIONAL FIRST PROGRAM.

Mr. Koussevitzky's appearance on the platform was the signal for an outburst of applause, the audience rising to greet the new conductor. This applause was resumed after each number, swelling to a crescendo that became a veritable ovation at the end of the concert. To exhibit his gifts as interpreter, Mr. Koussevitzky had arranged an unconventional program—especially since the laws of the Medes and Persians had prescribed that the first program should always pay homage to the classics by playing pieces of established merit, including a standard symphony. But the Russian leader is not the man to be bound by tradition. At all events, his first program omitted the customary symphony and listed several novelties.

A concerto in D minor for orchestra and organ, as transcribed by Alexander Siloti and played for the first time, served to introduce Mr. Koussevitzky. It proved an effective introduction, the songful Largo finding expressive voice in the superb string section of the orchestra, now suddenly endowed with fresh powers of persuasion. Having warmed up, conductor and orchestra proceeded to Berlioz's familiar overture, *The Roman Carnival*. The Rome of Benvenuto Cellini, as conceived by the pioneer of modern orchestration, was dramatically revealed by Mr. Koussevitzky in a performance that for sheer power and brilliance

surpassed any interpretation of this work that has been heard here in recent years. The conductor had now won his listeners and it was a tribute to his versatility that their enthusiasm remained unabated throughout his interesting performance of Brahms' *Variations on a Theme of Haydn*—a reading distinguished by clarity and truly musical, with the academic reduced to a minimum.

HONEGGER'S PACIFIC 231

There followed the second novelty of the concert, Honegger's *Pacific 231*. The composer is quoted as saying: "I have always had a passionate love for locomotives. To me they—and I love them passionately as others are passionate in their love for horses or women—are like living creatures. What I wanted to express in the *Pacific* is not the noise of an engine, but the visual impression and the physical sensation of it. These I strove to express by means of a musical composition. Its point of departure is an objective contemplation: quiet respiration of an engine in state of immobility; effort for moving; progressive increase of speed, in order to pass from the lyric to the pathetic state of an engine of three hundred tons driven in the night at a speed of one hundred and twenty per hour. As a subject I have taken an engine of the Pacific type, known as 231, an engine for heavy trains of high speed."

Music of this nature is of course an anathema to the fundamentalist. But once we grant the composer's good workmanship and sincerity, his method of expression merits attention, even if not altogether sweet and pretty. Honegger's inspiration in this case may have been fantastic, but it appears that he was genuinely moved by this extraordinary passion for a locomotive. He found the common musical speech of the formalist inadequate and resorted to harmonic and instrumental colors that one feels are expressive, without necessarily understanding them. Although occasionally imitative and descriptive in the manner of program music, Honegger's score impresses chiefly through the rhythmic frenzies, the energy and power and imagination that reflect the sensations produced in him by his beloved *Pacific 231*. It is noteworthy that in this intricate, dissonant music of antagonistic rhythms and overwhelming sonorities, the design of the composition stood forth clearly in Mr. Koussevitzky's reading, a performance characterized throughout by remarkable balance and a fine sense of proportion. Having such an interpreter, Honegger was revealed as the possessor of a vigorous creative emotion, with the mastery of technical means necessary for effective expression.

SCRIABIN'S POEM OF ECSTASY.

For a closing number the new conductor played what is generally regarded as the pièce de résistance of his repertory, Scriabin's *Poem of Ecstasy*. This work had been played here before, but it is reasonable to assume that it was never really heard in this city until the performances of last week-end. Its longing and despair, its "volupté" and exaltation were revealed with an impassioned eloquence that roused the audience to tremendous applause and enthusiasm—a tribute which Mr. Koussevitzky graciously shared with the orchestra.

The audience, as above stated, gave him a prolonged ovation at the end, with recall after recall; and the cities praised him with unanimity and strength.

Verily, the spirit giveth life.

Cortez Scores in Second Berlin Recital

Berlin, October 11 (By Cable)—Leonora Cortez, the young pianist artist pupil of Alberto Jonas who attracted so much attention both from the public and the critics on the

occasion of her first recital here, strengthened and confirmed the extraordinary impression made then at her second recital which took place yesterday. Without question hers is a most unusual talent. (Signed) LEICHTENTRITT.

LONDON PAYS HOMAGE TO GALLI-CURCI'S ART

Famous Diva's Debut Proves Record-breaking Occasion—
In Marvellous Voice, She Wins Great Ovation—
Crowds Wild in Their Excitement—A Thrilling Concert

The London debut of Madame Galli-Curci at Albert Hall last Sunday afternoon proved a record breaking occasion. Although the scale of prices was the highest yet set in London for concert, all seats had been sold nine months ago, and every nook of the vast hall was crowded to suffocation, while thousands of persons vainly struggling to gain admittance greeted the noted singer as she arrived. Before the recital ended, the platform was almost completely hidden by flowers. Single and double encores followed every number. At the close of the program eighteen recalls were given the diva, the audience standing and insisting on more songs until lights in the hall were shut off. After the concert five thousand people crowded about the stage entrance to get a glimpse of Mme. Galli-Curci, and it took twenty policemen to clear a passage for her to her motor car, enthusiasts even standing on the running board. Flowers that she tossed to the crowd were torn to shreds in the general struggle to secure them, as her car wedged its slow way through the throng.

Mme. Galli-Curci proved to be in marvellous voice. Her original program, greatly lengthened by demand, included old Italian arias; the entrance aria from *Dinorah*; the *Mad Scene* from *Lucia*; the *Mignon* Polonaise by Thomas; *Pretty Mocking-bird*, by the British composer, Bishop, and a contrasting variety of songs. Accompaniments were played with a high degree of musicianship by Homer Samuels, the singer's husband, and incidental flute obligatos were given by Manuel Berenguer. The singer herself, a vision to delight the eye, was dressed in a sheer, white afternoon gown, and wore a tall ivory comb, stuck Spanish fashion in her dark hair. By degrees the platform disappeared under the mass of flowers sent up. The general gala air was heightened by the turning on of the footlights, unusual at London Sunday concerts. Beyond this bright foreground and back of Mme. Galli-Curci, two thousand people were seated.

When Mme. Galli-Curci stepped ashore at Plymouth, she was welcomed on British soil by the Lord Mayor of that city; twenty newspaper men were in the greeting party that came down from London. The singer's journey up to the metropolis was made in the royal salon carriage used by the Prince of Wales. On her arrival in London, another assemblage of newspaper men was in attendance. The night before the Paris, the boat on which she crossed, reached England, the diva gave a concert for the Seaman's Fund, with gratifying receipts.

The original schedule planned for Mme. Galli-Curci called for three recitals in London, in addition to an extended tour through England, Scotland, and Wales. Before her arrival here, it was found necessary to lengthen the tour another week, and include a fourth recital in London, to take place November 22. Still another week has now had to be added to this tour, and a fifth recital in London is announced for December. Already nearly the entire house is sold out for that occasion. To render this final London event possible, a date in the provinces was cancelled.

All recitals but the one of November 22 will be given in Albert Hall; that one event, however, will take place at the Crystal Palace, a place of even vaster proportions than Albert Hall, and where Handel and other London music festivals are held.

On Monday, October 13, the New York newspapers teemed with dispatches from London, telling of Mme. Galli-Curci's tremendous triumph there. Headlines in the New York Times ran: "London Acclaims Galli-Curci's Voice. Albert Hall is Packed By 10,000 Persons at Her First Appearance in England. Critics Are Cordial." A Morning World headline read: "London Cheers Galli-Curci." The Herald-Tribune said: "Galli-Curci Wins Ovation At First London Concert. Audience in Albert Hall Demands Encores Until Lights Are Turned Off." The New York American announced: "Mme. Galli-Curci Scores in London in Record Concert."

Raisa, Mason and Rimini to Create Leading Roles in Turandot

Rosa Raisa, Edith Mason and Giacomo Rimini have been chosen to create the leading roles in Puccini's new opera, *Turandot*, which will have its world premiere in La Scala, Milan, next spring, according to a telegram received by the Chicago Civic Opera Company from Scandiani of La Scala. Raisa will have the role of Turandot, Mason that of Liu and Rimini that of the Prime Minister.

This announcement of the selection of Chicago artists to create the characters of Puccini's opera, recalls the honors that were bestowed upon Rosa Raisa last spring, when Toscanini selected her for the role of Asteria in the world premiere of Boito's *Nerone* at La Scala. The first performance of this famous opera was held up by Toscanini, because Raisa was singing with the Chicago Civic Opera on tour, and the opening was postponed until Raisa could finish her engagements in the United States, return to Italy, and learn the role she was to play.

Arrivals on the Majestic

The S.S. Majestic arrived Tuesday morning of this week with probably the largest load of artists brought over on any one ship this fall. John McCormack was abroad with Mrs. McCormack and their daughter Gwen; Giorgio Polacco and Edith Mason-Polacco, of the Chicago Civic Opera Company, were met by Manager Johnson; Florence Easton, of the Metropolitan Opera Company, returned from a visit to relatives in the north of England; Mr. and Mrs. Albert Spalding came back from a summer abroad; Adolfo Betti, of the Flonzaley Quartet, and Alberto Moranzoni, of the Chicago Civic Opera, also were among the passengers, and Mme. Anna Pavlova arrived accompanied by her entire company.



Arnold Genthe photo

JOHN MCCORMACK,

the new Chevalier of the Legion of Honor.

John McCormack Returns with French Honors

Somewhere in the Atlantic last Friday a wireless message flitted down the aethers of the White Star liner *Majestic*, addressed to John McCormack, who was a passenger on his way back to this country. The message informed the singer that the French Government had decorated him with the Cross of Chevalier de la Legion d'Honneur, in recognition of the valuable services he rendered in the French cause during and following the World War, and his kindly interest in the aged musicians of the Conservatoire de Paris.

It will be recalled that John McCormack was one of the first artists in this country to come to the assistance of France after the outbreak of the war. In the spring of 1915, long before America seriously contemplated taking an active part in hostilities, he responded to an appeal made by the Duc de Richelieu and gave a benefit concert at the New York Hippodrome in aid of the French tubercular soldiers' relief fund. Over eight thousand dollars was raised on that occasion. Two years ago he raised over eighty thousand francs for the devastated regions of France by giving two concerts in the Theater des Champs-Élysées, Paris. He also gave three concerts, the proceeds of which went to the aid of the old professors of the Conservatoire de Paris. Mr. McCormack raised approximately one million dollars for various war charities in America during war time.

The Irish-American tenor enjoys the reputation of being one of the most popular foreign singers who has been heard in Paris in recent times. His concerts there are as crowded as they usually are in New York or Boston.

Mr. McCormack arrived on Tuesday, October 14, on the S. S. *Majestic*, accompanied by Mrs. McCormack and their daughter, Gwen.

QUEENS HALL "PROMS" AND PAVLOVA BRIDGE THE GAP BETWEEN THE LONDON SEASONS

Both More Popular Than Ever with English Public—Myra Hess Opens Recital Season—Steinway Hall Closing Up—Some Americans Make Their Bow

London, September 30.—"The season is dead, long live the season!" is what you might say in London, for a real interregnum does not exist. The only trouble is to know when to say it. It is an endless chain, and a clever mechanic is he who knows where it is joined. There is the autumn season and the winter season, with Christmas in between. Then there is the spring season—"the" London season, running into the hottest summer months. And before that is over the Promenades have started at Queens Hall, and the tail-end of these overlaps the beginning of the autumn season again. "Londoners"—the kind that are mentioned in the Tatler and the Sphere—are supposed to be in their shooting boxes up in Scotland still; but ordinary mortals, who have had their bellyful of an ideal summer (for ducks) are back to enjoy autumn's halcyon days in town. Enough of them seem to be anxious for some good music that all of London seems to be "promming" these days. And now that the King and Queen have announced their intention of attending (on October 15). "Promming" is going to become stylish.

THE POPULAR PROMENADES.

It is the hand of fate, no doubt, that just when those nasty rumors about the abandonment of the "Proms" got about, their popularity should be demonstrated as never before. The attendance at Queens Hall during August and September has been excellent, and one's admiration goes out unwittingly to the thousands who instead of promenading among the green of the parks, mark time among the potted plants of Queens Hall. (That fountain of real water, playing in the center, hardly relieves the thick atmosphere in a hall where smoking is permitted; but, like the gay floral decorations encircling the platform, it does make you feel welcome.) Speaking of seasons, the Prom season is the only musical season for many of these true music lovers of the world's metropolis.

And it's not a bad sort of season, at that. Despite the fact that the orchestra gets hardly any time to rehearse, it seems to me they play better at "Proms" than at any other time. For one thing, there is the full house, the atmosphere of true appreciation, and the general festive spirit, symbolized by the aforesaid floral decorations, instead of the blasé tolerance of the usual symphony concert given for people who dine at eight (or like to look as though they did). These Prom audiences know their music (witness the many miniature scores) and they know their orchestra. More than that, they are "pally" with it. They know its individual members and have their personal favorites. That gives the concert a sporting air and puts the men on their mettle. Sir Henry, with that reassuring ante-bellum look about him, is the idol of orchestra and public. Equal to every situation, he seems at his best in this sort of semi-improvised affair, where everything has the charm of spontaneity.

FINE MUSIC MAKING.

Rarely, for instance, have I heard a more stimulating performance of the fifth Brandenburg concerto than that of two weeks ago, with Myra Hess at the piano, and two excellent orchestral firsts as violin and flute. It had the quality of chamber music in the intimacy of the soloists and the flexibility of the tutti accompaniments. And it had the true Bachian vim and affirmativeness of statement, with never a dull line in the argument. The great audience (one of the largest of the season) rose as a man to cheer this "turn." It was delicious with delight, earlier in the evening, when Miss Hess played the Schumann concerto with that truly romantic inwardness which is her peculiar charm.

The capacity of these people's musical stomachs is matched only by Sir Henry's redoubtable energy in satisfying them. They think nothing of two symphonies and a concerto, or two concertos and a symphony, with an overture, a few arias and a suite or so as hors d'œuvres, ending up with a divertimento or a symphonic poem for dessert. Most curious, however, are the salads and entremets of songs, operatic or oratorio excerpts and semi-popular pieces, in between these more serious courses. These are the supposed sops thrown

to the musical savages, and incidentally give budding talents their supposed chance. We fancy, however, that the best they get from these "savages" is a good-natured toleration, for the savage taste has been seriously adulterated with culture, it seems.

One testimony to this improved taste is the frequency of the name of Bach upon the programs (with very strange neighbors sometimes), another the substitution of a second weekly "classical" night in place of the novelty night of former days, which on the whole was a fairly "light" mixture. On Tuesday nights now there is a good deal of Mozart and Haydn and the romantics, while Friday has its full share of Beethoven, Bach and Brahms. Wednesday is big symphony day. Monday is the traditional Wagner night and Thursday and Saturday are "popular." To see Gluck's Alceste suite, Smetana's Vltava, Ernest Bloch's Schelomo (played by May Mukle) and Strauss's Till Eulenspiegel (to name only a few) on popular Saturday programs, however, raises one's respect for the savage still more.

NOVELTIES.

The element of novelty has not been absent from the season; only it has been administered in small and rather insignificant doses through each week. It has been used very largely to give the young composer-conductor a tryout. Thus Howard Carr, H. Greenbaum, Susan Spain-Dunk, Philip P. Sainton, J. E. Moeran, Malcolm Sargent (the new conductor of the British National Opera), Adam Carse, Julius Harrison (who is well known as a grand opera conductor), Eric Fogg, Montague F. Phillips, Lawrence Collingwood, Herbert Howells and Eric Coates have conducted pieces of their own, mostly of impressionistic import—flights of fancy about an English summer that little atoned for the absence of the real thing. Whatever is worth while in these contributions will no doubt be heard, better prepared, at symphony concerts later on. Sir Henry Wood himself has contributed an arrangement of a number of Bach movements into a suite, which has had a real success.

Aside from the youthful natives, names like Hurina, Butterworth, Lord Berners, Enesco, Falla, Hindemith have adorned the programs, but nothing has been done that hasn't been heard at some time or other before.

THE SOLOISTS.

A bewildering array of soloists has been appearing at the concerts, usually in groups of three or four, several obscure names clustering about the occasional star. Besides Myra Hess, the popular favorite here without a doubt, there have been, among international names, Ethel Leginska, José Iturbi, the Spanish pianist, Benno Moiseiwitsch, Adila Fachiri, violinist, Solito de Solis, and Mitja Nikisch. Among the native vocal heroes and heroines, Tudor Davies, Florence Austral, Walter Widdop (the white hope of British opera), Frank Mullings, Muriel Brunskill, a fine contralto, Rosina Buckman, May Busby, Maurice d'Oisley and Evelyn Scotney have been the most prominent. One American, Ernest Davis, tenor, proved himself to have won popularity in England by singing at no less than four "Proms" during the season.

The Promenade Concerts continue beyond the middle of October, every day except Sunday, so that other concerts in Queens Hall can take place only on Sundays and on afternoons. The beginning of the regular series of Queens Hall symphony concerts under Sir Henry Wood, taking place on Saturday afternoons, dovetails with the end of the "Proms," the first being on October 11, with Rachmaninoff as soloist. Instead of the Sunday series of orchestral concerts, there will be, beginning with this season, a series of "celebrity concerts" on the lines of those taking place at Albert Hall, and this series will be inaugurated next Sunday by no less a personage than John McCormack.

PAVLOVA.

Rivalling the popularity of the Queens Hall "Proms," Mme. Pavlova's "pedfestations" at Covent Garden have been another bridge between summer and fall. For four weeks—the current one being the fourth—the winsome Rus-

sian dancer and her company have been drawing crowds to the opera house, which compared very favorably indeed with those of the opera season itself. She has been doing the familiar things—Don Quixote, The Fairy Doll, The Romance of a Mummy, La Fille mal gardée, Chopiniana, Autumn Leaves (also to Chopin music), Tchaikowsky's Sleeping Beauty, and all the various ballets that once delighted the taste of His Majesty the Czar. She also invaded the regions of the modern Ballet Russe with a choreographic version of Liszt's Préludes, with beautifully conceived scenery by Anisfeld.

It seems that dancers have a particular trick for opening the musical chamber of horrors of our ancestors. Think of these Victorian ballets written to the order of various maitres de ballet by gentlemen like Bayer, Minkus, Drigo et al, influenced largely by the Virgin's Prayer, La Paloma and the lesser works of Suppé! Think of Lincke's Glow-Worm, of back-porch fame, dressed up as "Gavotte Pavlova"! The worst of it is that the worse the music the more likely the dance is to be good—and encored (which is just what happens to Lincke's masterpiece). But, of course, Pavlova's perfect artistry and her absolutely ineffable grace spread the mantle of innocence over these musical crimes. She is the last of a race of humans who by almost defying the gravitation laws disprove the seriousness of life itself. Surely hers will be a lost art another generation hence, and one should be grateful to have been a witness to her glory.

Of course, if she did use better music one's chagrin would be just as great, for the punctuation which the audience provides by applauding every acrobatic trick, every appearance of their heroine herself, and every charming detail that the gallery seems to know in advance, prevents one from hearing it properly anyway. So Pavlova's show remains a show for the eye, and by its superlativeness as such commands a place in this review.

EARLY RECITALS.

The recital season started properly with Myra Hess' piano recital at the Queens Hall last week. She drew virtually a full house and made an especially deep impression with the Appassionata of Beethoven. Moiseiwitsch followed last Saturday and gave us a pleasant surprise with Schumann's C major fantasy. The London String Quartet on the same afternoon filled Aeolian Hall to the very last seat, testifying both to their popularity at home and to the growing appreciation of good chamber music. They played Beethoven, op. 18, No. 3 (D major), Debussy and Schumann's lovely and vigorous A major quartet, op. 41, No. 3. This they played with perfect precision and in a high-spirited vein, redeeming the rather inconsequential impression left by the Debussy.

Another quartet, the Cleveland String Quartet, introduced themselves most favorably to London in the same hall. Their leader, Mr. Beckwith, is a London artist of many years' standing, and in the short time that the quartet can have been together they have certainly attained a high degree of unity in expression and smoothness of ensemble.

MORE AMERICANS.

Two other Americans have appeared in Steinway Hall, which, alas, is to be closed, owing to the removal of the Steinway headquarters to the old Broadwood Building in Conduit street. Perla Siedle, the first of these, has an agreeable soprano and evidently a host of friends, as attested by an enormous shower of bouquets. Ashley Pettis, whose historic mission it was to close Steinway Hall for good, did so in a program that was rather long. He gave evidence, however, not only of his sympathy with American composers by playing a number of their works, but also of a real understanding of their aims. Best of all was his interpretation of MacDowell's Sonata Eroica, which was manly and strong, without overlooking the romantic, lyric moods. Of the smaller pieces by contemporary composers I liked Deems Taylor's prelude best.

The season, then, is on. May it live and prosper!

CÉSAR SAERCHINGER.

Dux Busy on Pacific Coast

Claire Dux' season on the Pacific Coast is a busy one. She sings in San Francisco on October 19; Los Angeles, October 21; Fresno, October 23; San Diego, October 24; Sacramento, October 30; San Francisco, November 3; Berkeley, November 6, and Piedmont, November 7.

FOREIGN NEWS IN BRIEF

RICHARD STRAUSS FOR PARIS?

Berlin, September 20.—It has become known that negotiations are in progress for a guest engagement next spring of Richard Strauss to conduct in Paris, in conjunction with a visit of the Vienna Opera Ensemble, which had such great success there this summer. This would be the first appearance of a German conductor in Paris since May, 1914, when Strauss himself conducted his Legend of Joseph at the Opera, where its world-première took place. It is planned to arrange for an exchange visit with a French national theater—probably the Comédie Française—in Vienna.

SZIGETTI TOO BUSY TO TEACH.

Vienna, September 19.—Josef Szigetti, the Hungarian violinist, has been obliged to decline the offer to become a permanent member of the faculty of the Vienna State Academy of Music, as his concert engagements will keep him completely occupied for the entire season. For the same reason, Szigetti has been

compelled to give up his post with the Conservatory of Geneva (Switzerland), where he has been made an "honorary professor." The Vienna State Academy still hopes to arrange for a special master class under Szigetti's direction next spring. Szigetti is at present in Russia, where he has been engaged for fourteen recitals and concerts in Moscow, Petrograd, and other principal cities.

WILLY HESS' COMING POSTPONED.

Berlin, September 27.—Prof. Willy Hess was forced, on account of the illness of Mrs. Hess, to postpone his intended journey to the United States until next spring, when he plans to spend several months in America teaching. According to the regulations of the German republic he ought now to have been retired from his professorship at the Berlin Hochschule, having reached the limit of age, sixty-five years. Nevertheless, the Hochschule decided to make an exception in his case for the first time and has requested him to continue teaching, though he

was entitled to retire with a pension.

H. L.

EIGHTEENTH CENTURY MASQUE TO BE REVIVED IN LONDON.

London, September 30.—An eighteenth century masque, words by James Thomson, music by Dr. Arne, is to be revived in London on December 13 next by the Arne Society. Written in 1740, it is thought that no public performance of the masque has been given since this date, although one of the songs, Rule Britannia, is one of the most popular of our national airs. Principal parts will be taken by Hubert Langley, director of the society, and Mabel Kelly.

G. C.

NEW ENGLISH OPERA HAS WORLD PREMIERE.

Birmingham, September 30.—The first performance anywhere of Granville Bantok's new opera, The Seal Women, was given here by

the Birmingham Repertory Players on Saturday last. Founded on old Hebridean folk music and legends, the opera is really more of a series of pictures illustrated in music. The orchestration is exquisitely planned and shaped, full of delicate colorings and subtle tonal effects. Under the efficient direction of Dr. Adrian Boult, a very good performance was given, which should improve with better acquaintance on the side of performers and audience.

S. K.

JOSEPH SCHWARZ TRIUMPHS AT VIENNA.

Vienna, September 29.—Joseph Schwarz, Russian baritone, has just made two guest appearances at the Volksoper, in Rigoletto and The Tales of Hoffmann, with truly phenomenal success. It is noteworthy that the Vienna Volksoper had been the cradle of Schwarz' fame; from here he was called to the Staatsoper, and

thence to Berlin, his last engagement prior to his American tours.

P. B.

BRITISH PRIMA DONNA FOR THE SCALA, MILAN.

London, September 28.—Eva Turner, prima donna of the Royal Carl Rosa Opera Company, has been engaged for the season at the Scala, Milan. She expects to make her debut under Toscanini at the beginning of November.

G. C.

A NEW STRAUSS-HOFMANNSTHAL OPERA.

Vienna, September 26.—A recent issue of the Meraner Zeitung (published at Merano, Italy, formerly an Austrian city, where Richard Strauss spent a portion of last winter) contains information from an authentic source to the effect that Strauss has decided to make a comic opera of Der Königsleutnant, the old German play by Carl Gutzkow. Hugo Hofmannsthal is again mentioned as his librettist.

P. B.

A PUCCINI LAWSUIT.

Vienna, September 23.—Puccini has entered a suit for damages against the Carl

Theater Verlag, the Vienna publishing firm which controls the German speaking rights of La Rondine. Puccini's opera after a book by Dr. Willner and Dr. Reichert, the Viennese librettists. La Rondine was a failure at the German première, at the Vienna Volksoper, in 1920, and Puccini claims that this failure was brought about by the Vienna publishers who had done nothing to "push" the opera here and in other German speaking cities.

P. B.

NEW APPOINTMENTS FOR BRITISH CONDUCTOR.

London, September 28.—Julius Harrison, late conductor in the British National Opera Company, who has just been appointed to the staff of the Guildhall School of Music, has also been elected to take charge of the opera class at the Royal Academy of Music and to be professor there of harmony and counterpoint. He has been forced to resign his position with the British National Opera, owing to his many duties elsewhere, but will officiate as guest conductor when these permit.

G. C.

FONTAINEBLEAU

By Clarence Lucas

LONG before Columbus set sail for the unknown world beyond the western era, the inhabitants of the countryside and the forests southeast from medieval Paris refreshed themselves with the limpid waters of a spring, which welled from the ground and trickled away into streams and pools. The simple minded and unlearned peasants gave the spring no elaborate or classical name. They called it the spring of fine water. In the French language the name was Fontaine de Belle Eau, which many mouths in the course of several centuries contracted into Fontainebleau.

The name of Fontainebleau became conspicuous in the history of France. A royal residence was established in the little town as long ago as 1141, though the present magnificent palace was not begun till the reign of Francis I, who came to the throne in 1515. It was not completed till the Grande Monarque, Louis XIV, took it in hand two centuries later. From the death of Louis XIV in 1715 to the occupation of the town by the Germans in 1871, the royal palace of Fontainebleau has been the scene of many historical events. After the French Revolution it was restored to its original magnificence as a royal residence by Napoleon. When his throne tottered and he was sent away to Saint Helena after the battle of Waterloo, the palace again fell into neglect. It belongs today to the French Republic and is now on exhibition to the general public as a kind of royal museum, where the ordinary citizen of a democracy may wander at will and gaze upon the chairs and tables and beds of emperors, statesmen, royal ladies, famous courtiers, and tread the floors that were polished for aristocratic feet.

Napoleon III spent much of his time here writing his life of Julius Caesar and meditating on his own greatness till the disasters of 1870 caused him to hasten to England.

Here the great Napoleon divorced Josephine in 1809 and signed his abdication in 1814.

In this same palace Louis XIV set his seal upon the Edict of Nantes and thereby caused thousands of his Protestant subjects to fly for safety to other lands. This curtailment of Huguenot liberties belongs to the year 1685 in which the two great Protestant composers of Germany, Bach and Handel, were born.

Queen Christina of Sweden resided in the palace of Fontainebleau after her abdication, and in 1657 caused her attendant, Monaldeschi, to be murdered there. And one of the greatest statesmen of France, Condé, died in the palace in 1606, when the site of the vast and magnificent city of New York was occupied at best by one or two Dutch cottages on the southern end of a rocky island.

Fontainebleau was also at various times the residence of Madame de Montespan, who was a lady friend of Louis XIV; of Madame de Pompadour, who was intimate with Louis XV, and of Queen Marie Antoinette, the wife of Louis XVI.

In the palace of Fontainebleau Louis XIII first saw the light of day in 1601, eight years before Henry Hudson sailed up the broad river which perpetuates his name. And the gilded chapel of the palace resounded in days gone by with the wedding music of Louis XV and the baptismal service of Napoleon III.

Earlier still in the history of Fontainebleau comes the romance of the beautiful Diane de Poitiers, for whom the infatuated King Henry II caused to be constructed the sumptuous ball room, decorated with the intertwined monograms of Henri and Diane. And the concert room has music stands of Sèvres porcelain.

The vast park, too, is now but a public garden, dotted with nursemaids and their toddling charges. Its statues of marble and bronze, its lakes, cascades, fountains and tem-

ples, are for the recreation of the townspeople and the visitors from many lands.

Little did King Francis and the monarch Louis XIV dream that their palaces and gardens were to hear the pianos, violins and voices of mere music students. Little did they think that a Republican government would eventually turn the royal premises into a conservatory of music for the sons and daughters of a sister Republic on the other side of the Atlantic.

The music students who roam about the courtyards and beside the lakes of the palace during the summer months have a breezy manner and an unintelligible speech which would mystify the former residents of Fontainebleau palace, could they revisit the scenes of their departed glory.

KODAKS AND GOLDFISH.

How many kodaks would be leveled at the lovely Marie Antoinette if she stood again for a moment by the goldfish pond! No doubt she gazed into those "fountains of fine water" on many a sunny day and moonlight night, resentful of the political destiny which bound her to the royal booby, Louis XVI, and kept her from the man of her heart's desire, Count de Fersen of Sweden.

And Napoleon walked silently and abstractedly beside the shining lake, forming plans and stratagems to avert the ruin which threatened him and all his house.

These are the thoughts which more and more take possession of the visitor and compel him to live for a time in the world of imagination, far from the ever present today in which he has so long been accustomed to exist. These things constitute the principal charm of Europe for the student from the New World. He need not go from Boston or Chicago to take music lessons in Fontainebleau. He can find no better teachers anywhere in Europe than those in New York and other cities of the United States. He need not expect the modern conveniences in Paris he can find in Philadelphia or Baltimore. In fact, the newcomer to Europe usually begins by complaining of a general lack of almost everything. He is alternately amused or annoyed at the methods and habits of the denizens of the Old World. Time, however, often works wonders. The charm and poetry and romance of the lands with centuries of eventful histories begin to develop in him a new sense. If he is not susceptible to those influences he will get no benefit from his sojourn in Europe. He can certainly get better ice cream in Buffalo and much finer buckwheat cakes with maple syrup in Portland. He will spend his summer more profitably in Wilmington than in Fontainebleau if Indian corn is his ideal. If French cigarettes are not worth smoking, why wander so far away from Virginia? The critical youth who asserts that "little old New York" is good enough for him is probably telling the truth. But if this same critical youth can add the poetic charm of Fontainebleau to his mental equipment he will go a long way towards making himself good enough for "little old New York."

It is strange, too, to watch the change that takes place when the dormant sense of the beautiful begins to awaken and grow in some of the students from the smaller and younger American towns, where music and romance and poetry are not always conspicuous. Their eyes at first find no more delight in the sights of Fontainebleau than their ears hear at their first symphony concert. They seem to have been sent into the world without the sympathetic string which vibrates to the deeper tones of historical romance. They are indifferent to the memorials of famous men and women of the past only because their minds have not been trained to picture historical events and revive departed characters, as a poet or novelist revives them when he writes.

Is it any wonder then that Europe has a perpetual charm

for those who have learned to appreciate the attractions of the Old World? The students who go to Fontainebleau find a delight in the venerable palace and the antique gardens, as well as in their music lessons. If they are to live only in the sleepy little Fontainebleau of today and are not in imagination the associates of the kings of France and queens of beauty who once made Fontainebleau royally magnificent, let them stay at home where they can get as good or better teaching, with food more to their tastes, steam heat, telephones and soda fountains.

NEWS FROM THE MacDOWELL COLONY

Mrs. Edward MacDowell Writes of the Needs of the MacDowell Colony

The following extract is from a letter which Mrs. Edward MacDowell—not knowing that it would be published—recently sent to a member of the MUSICAL COURIER staff: "Studios and buildings have come to us in amazing numbers; they all bear the names of donors or organizations represented. We are now trying for Fellowships. In fact, more studios are not so necessary just now as a Fellowship Fund. A Fellowship means that the income is used to pay the actual expense of an impoverished creative artist, which we estimate at \$25 a week instead of the \$10 we charge. That means that \$2,000 at five per cent. will give someone four weeks at Peterborough yearly, and the Association will be able to pay \$15 a week more of its pressing bills.

"These Fellowships can bear the name of anyone the donor wishes, and can be used for the most distinguished artists, who are often the most impecunious.

"I have begged several Fellowships, which have been awarded to some of the most talented workers we have had, but none of them has been a permanent thing, just the income being given us, with the promise of another when there was a definite need for an individual.

"I would like to see a dozen or more of them endowed.

But then I would like to see so many things—in fact, any form of bequest or endowment that would ensure the permanency of the Colony, if I should fall by the wayside. All I can do is to manage as economically as possible for the summer, and earn as much as I can in the winter, and I'm sticking hard at it."

Co-operation Between Chautauquas and N.F.M.C. Junior Work

At Winona Lake, Ind., September 15-18, occurred the Lyceum and Chautauqua convention. A plan was put forward by Geoffrey O'Hara whereby Chautauqua Junior Workers, in conjunction with the State and National Federations of Music Clubs, may form music clubs of the Juniors who assemble each year for a week or so of Chautauqua program and recreation, thereby making permanent groups to hold over from season to season, groups to be kept interested and to federate through efforts of the Federation members during the remainder of the season.

The plan was unanimously adopted, and Mr. O'Hara was made chairman of a committee on ways and means, to work with the Federation. Dr. Paul Pearson, of Swarthmore Chautauqua, and V. Harrison, president of the Managers' Association (and head of the Columbus Redpath Circuit) are the other members of the committee.

In explaining his idea, Mr. O'Hara said that there are 15,000 Chautauqua towns in the United States having Chautauqua every summer, that most of them have a Junior worker who puts on plays and dances, etc., with the assistance of a local pianist. He suggested that, with the help of phonographs, there be courses in music appreciation and music memory contests during the Chautauqua sessions, and that in this way he believes thousands of little back-woods places may be reached, permanent clubs formed, music for the young begun.

The N. F. M. C. Bulletin

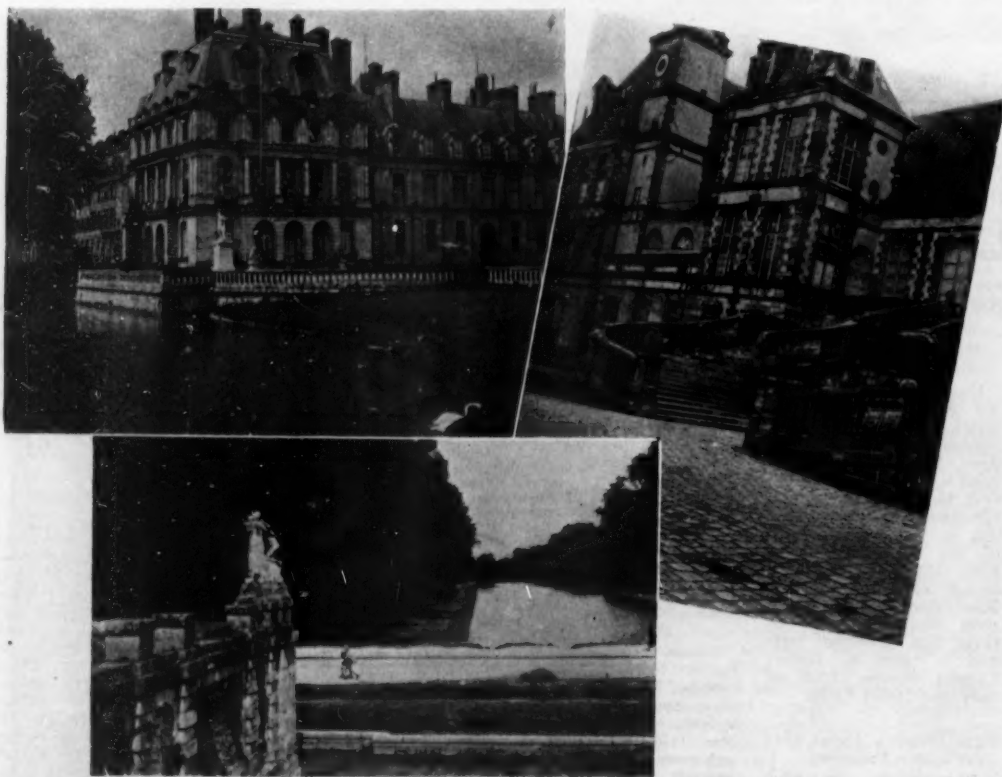
The Official Bulletin of the National Federation of Music Clubs gets better and better every day. There is no Couéism or mystery about its improvement, but just plain common sense and hard work on the part of those who have it in charge, chiefly, of course Helen Harrison Mills, its editor. The present issue, September, 1924, is printed on a fine grade of glazed paper, the type is good, well spaced and sensibly paragraphed, so as to be easily read and informative. It includes many pictures, beginning with the president, Mrs. John F. Lyons, and showing views of Portland, where the next biennial is to be held; portraits of Francesco B. De Leone, composer of *Alglala*; Mrs. E. J. Ottaway, chairman of public school music; Frances E. Clark, second vice-president and chairman of legislation and of fellowships, and a number of clubs and other organizations which have been doing things in a musical way.

It is impossible to glance through this bulletin without full realization of the fact that the N. F. M. C. is showing great vitality and activity and is doing a work of tremendous benefit to American music life, and not least impressive is the fact that this effort is directed not towards one class of musical endeavor but reaches everybody in America, young and old alike.

Zuro Orchestral Competition Ends November 1

Joseph Zuro, conductor of the Sunday Symphonic Society, announces that his contest for American composers will be closed at midnight, November 1. Many manuscripts have been received, but the judging will not begin until after the closing date. Those works that have been found available will be introduced into the programs of the Sunday Symphonic Society this season, one at each concert if the number is sufficient. Authors of worthy compositions which, because of their length or other reasons, are not suitable for public performance by the society, will be played at private invitation rehearsals for the composer and his friends, at which the composer may conduct, if he wishes to.

At the end of the season the piece that has proved most popular with the audiences will be awarded a cash prize of \$100. All works must be original, though not necessarily new. Manuscripts should be sent to Mr. Zuro at the Criterion Theater, Broadway and Forty-fourth street, New York.



THE BEAUTIFUL AND HISTORIC PALACE AT FONTAINEBLEAU.

(1) The French-American Conservatory of Music, which holds an annual session here, is housed in the wing in the left. (2) This part of the palace was built 400 years ago in the reign of François I. (3) In the gardens. The ponds where the famous carp live. (Photos made for the MUSICAL COURIER by Clarence Lucas.)

VIENNA'S MUSICAL AND DRAMATIC FESTIVAL HAS IMPRESSIVE OPENING

Strauss Fanfare, Especially Composed, and Mayor's Speech from City Hall Steps, Heard by Crowd of 30,000—Schönberg, Quintogenarian, Replies—An Interesting Exhibition

Vienna, September 19.—The official opening of the long-heralded big Municipal Music Festival of the City of Vienna took place last night, and it was surely one of the most impressive manifestations in the history of the city, and one of the most impressive musical ceremonies ever witnessed. A throng of 30,000 people stood crowded on the big plaza formed by the City Hall on one side and the broad and beautiful Ringstrasse, with the fine edifice of the Burgtheater, on the other; and encircled by the green meadows and old trees of the Rathaus Park on the right and left. It was a beautiful and warm summer evening in September—the sort that the promoters of the open-air performances of Aida had vainly wished for in July and August—and an atmosphere of restfulness and festivity radiated on all things and all faces. Cheers greeted Mayor Seitz when he delivered the opening speech from the staircase of the City Hall, after a solemn fanfare sounded from the tower of the big building. This fanfare was a contribution to the festival from Richard Strauss, and it was certainly sweeping and impressive.

"GIVE THE LIVING THEIR DUE . . ."

Particular attention went to that passage of the Mayor's speech in which he announced that the present festival was only the beginning of a series of similar enterprises in which the municipality of Vienna hopes to demonstrate to the world at large that the "great tradition" of Vienna was by no means a thing of the past. The municipal music festival of 1920, arranged amid the hardships of the post-war economic and political difficulties, was merely a forerunner of the present affair. But—and this seems to be the principal feature of the festival—its governing idea is "to give the living generation its due." Too long has Vienna delighted in its much-vaunted "tradition," and in the habit of acclaiming the genius only of its deceased great men. Beethoven, Mozart, Schubert, or, for that matter, Brahms and Hugo Wolf, had encountered nothing but failure and disappointment at their home city during their lifetime, only to be pronounced great geniuses after their death. Such errors should be a thing of the past, and the principal object of this festival is to demonstrate this fact.

THE SCHÖNBERG JUBILEE.

Most appropriately, therefore, the first act of the music festival committee was the official celebration of Arnold Schönberg's fiftieth birthday. No other Viennese composer has been more disgracefully treated in his home city than this man, who had been starving and toiling for decades until recognition fell to him. But such recognition ultimately came not from his compatriots but from the world at large, and even today Schönberg's works are nowhere more rarely heard than in his own city. Very fittingly then, the celebration of his fiftieth birthday through the festival committee has now placed the stamp of official approval upon Schönberg's standing in his native community.

A large crowd had assembled in the City Hall to pay homage to him, and the speeches delivered by Mayor Seitz and Dr. D. J. Bach (the Vienna critic and governing spirit of the entire festival) voiced the sentiment of those present in proclaiming Schönberg's greatness. Schönberg himself replied with a few words tainted by that reticence and timidity which characterize his every appearance in public to tender his thanks. The little celebration, incidentally, developed into a veritable "first performance anywhere" of one of Schönberg's works, when the chorus of the Staatsoper, directed by Felix Greissle (Schönberg's pupil and son-in-law) sang his chorus, *Friede auf Erden*—a beautiful work which in Vienna had been heretofore considered "unperformable" for its enormous difficulties. (It was performed this summer at the German Tonkünstlerfest at Frankfurt under the direction of Herman Scherchen.) Two other "first times" of Schönberg will occur during the festival: his "mimodrama," *Die Glückliche Hand*, which Dr. Fritz Stiedry will produce at the Volksoper, and the new quintet for wind instruments.

—AND BRUCKNER.

The Bruckner case is, in some respects, the very reverse of the Schönberg example. He, too, was ignored and later ridiculed for his quaint attire and boorish behavior, and his music hissed in the Vienna halls. But in recent years Bruckner has become a real classic and one of the principal drawing cards in Austrian and German symphonic programs. He is a prophet who has found recognition (however belated) in his own country—contrary to Schönberg—but (equally contrary to the great Arnold) is still ignored in the world at large, and particularly in the English-speaking countries.

Waiving all discussion concerning this state of things, and assuming that such verdict is by no means ultimate, it cannot be doubted that, in Austria at least, Bruckner is now accepted as one of the few great heroes of music. And no more impressive illustration of this fact could be imagined than the recent manifestation in the Austrian Parliament (which is without a precedent in the history of the house), when President Miklas paid homage to the Austrian genius, Anton Bruckner, and when the whole house rose as one man to join him in this tribute.

Bruckner celebrations have been numerous during the last few days, in connection with the centenary of his birth—September 5. A memorial tablet was unveiled on the house, Heggasse 7, where Bruckner had made his modest home for two decades, and where, in his little apartment just beneath the roof, he created the larger portion of his nine symphonies and of his Masses. The tablet was dedicated by the Schubertbund, and this choral society participated in the celebration with a performance of Bruckner's *Tafellied*. On the same day the Gesellschaft der Musikfreunde placed a laurel wreath on the Bruckner monument on Karlsplatz, and a few days previously the Wiener Männergesangsverein had assembled in the same place for a celebration.

But the most appropriate tribute to Bruckner is planned, and now in the process of realization, through a committee headed by President Dr. Hainisch and Chancellor Seipel. It is intended to rebuild and modernize the famous old organ at the monastery of St. Florian which had been Bruckner's

favorite instrument—so much so that his earthly remains were bedded beneath it, at his own request. The once fine old instrument was built in the eighteenth century by Abbate Franz Xaver Christmann, and was rebuilt in 1875 through Mathäus Mauracher, the famous Salzburg organ-builder, but is now hopelessly obsolete and defunct. In reawakening this historical instrument, it is thought, Bruckner will be given both a worthy tombstone and a living and lasting monument.

AN INTERESTING MUSICAL EXPOSITION.

The purely musical program of the festival, comprising, aside from the above-mentioned Schönberg works, a great number of important musical and theatrical events, will gradually unroll itself in the course of the next four weeks. So far, the most interesting feature of the schedule is the exposition of musical relics and rarities compiled by the municipal expert, Dr. Orel, and exhibited in the Municipal Museum under the collective title *From Bruckner to the Present Generation*. It will be followed by a large theatrical exposition comprising historical and contemporary stage designs, costumes, stage accessories and other relics, and illustrating, among others, the evolution of modern operetta from Offenbach to Lehar and Kalman.

The present exposition is the largest of its kind ever held in Vienna, and amply rewards not only the spectator but also the pains taken by the compiler. The first room is dedicated to Anton Bruckner, containing his manuscripts ranging from his first schoolbooks to his big works, and comprising several unknown compositions. The second room unites those two great antipodes and enemies, Johannes Brahms and Hugo Wolf, in peaceful and unwonted companionship. One room is devoted to relics of Gustav Mah-

ler, comprising several unknown earlier manuscripts, among them an unprinted piano quartet.

A particularly interesting specimen of this collection is a letter from Mahler to the then directors of the Vienna Conservatory, in which he humbly requests the abolition of his instruction fees. Another room contains manuscripts and letters from the more "moderate" Viennese modernists: Strauss, Weingartner, Kienzl, Franz Schmidt, Korngold, Hans Gal, Wilhelm Grosz, Franz Mittler, and others. But an entirely different atmosphere prevails in the room devoted to Arnold Schönberg and his disciples: Anton Webern, Alban Berg, Egon Wellesz, Paul A. Pisk, Rudolf Réti and H. Eisler. This room receives an appropriate flavor of modernism even at first sight from a number of paintings of outspoken radicalism, among them the new portrait of Schönberg, by Oscar Kokoschka, and a portrait of Alban Berg, by that versatile and always fascinating leader of ultra-radicalism, Arnold Schönberg himself.

PAUL BECHERT.

Houston's Woman's Magazine

Houston, Tex., is famous for many things, but one of its newest enterprises is *The Woman's Viewpoint*, a magazine published there with a staff of local contributors aside from feature articles. It is one of the best arranged new magazines we have seen in some time. It is printed on splendid paper, with an outside cover in colors. Evidently Houston is proud of this magazine, which is published monthly, because the October edition has generous and embracing advertisements of local concerns of all kinds. The department which particularly caught the eye is entitled *Music Notes*, conducted by Catherine Allen Lively, who is no stranger to the readers of the *MUSICAL COURIER*. She is a composer of reputation and oftentimes spends her vacation in New York City, where she has created many friends. Her page is most interesting, and undoubtedly the many publicity hounds will swamp this energetic and progressive lady as soon as they find another medium for their glowing praise. Congratulations to the staff and its editors-in-chief and publisher, Florence M. Sterling, who has made it possible for Houston to have this magazine.

SCHEVENINGEN HAS AN AMERICAN FESTIVAL CONCERT

Eleanor Spencer, Soloist, Acclaimed in MacDowell Concerto—Works by Carpenter and Bloch—International Guests Restore Some Pre-War Luster to Summer Season, Despite the Rain

Scheveningen, Holland, September 25.—Happiness is never complete! Had the second half of the season been like the first, Scheveningen could have recorded a summer such as it has not had for years. But, as in every other part of Europe, the weather has been very wet, and the seaside pleasures have literally "fallen into the water," as the Germans say. Nevertheless there have been no less than 800 American guests at Scheveningen this summer—just ten per cent. of the total, England, France, Germany and Austria having done their bit as well, so that some of the brilliance of pre-war days has returned at last. It made the Kursaal pleasant and most entertaining for polyglots.

The concerts have been very well patronized, and Prof. Schnévoigt and the Residentie Orkest have done every-

cally perfect, and with a fire, understanding and devotion which captivated her hearers completely. In Schnévoigt she had an excellent accompanist, and a magnificent harmonious whole was the result. Eleanor Spencer had a "rip-roaring" success, the public was wild with enthusiasm and simply showered her with flowers.

The orchestral part of the program comprised Carpenter's *Adventures in a Perambulator*, a witty work of a gifted composer; Bloch's *Poème Juif*, and Dvorak's *New World Symphony*—a Czech tribute to America which we always like to hear.

A FINNISH NIGHT.

There was also a Finnish evening, on the occasion of the visit of the Finnish journalists to Holland. Sibelius' second symphony was on the program, and it must be remarked that Schnévoigt is the only conductor who performs Sibelius in this country. None of the Dutch conductors take any interest in him. Too bad about them—and us. Sibelius has written many beautiful things, which we hardly know at all. His second symphony, for instance, is an imposing, most characteristic work, full of longing and unfulfilled desire. He sings in moving strains of his country, the land of the thousand lakes, tells of battle and strife, of love and sorrow, and paints the mystic atmosphere that can only be reproduced in sound. The Finnish composer does not sing for everybody, but he who understands him is moved in his heart—and his soul is drawn to that magic land where for a whole month the sun does not set, where flowers bloom but a month, in which all is beauty and heavenly joy.

In this concert we heard Paul Wittgenstein, the pianist who lost an arm in the war. He played pieces arranged for the left hand, including a set of variations on a theme by Beethoven (from the scherzo of the fifth violin sonata), for orchestra and piano (not the reverse, please) by the Vienna composer, Franz Schmidt. What Wittgenstein can do with one hand is simply fabulous, yet it is more astonishing than enjoyable as art. His ability suggests that, had he two arms, he would be able to play pieces for four hands all by himself!

Other pianists who appeared as soloists at these concerts include José Iturbi (once a Spanish fisher boy, discovered by Gaveau, the Paris piano maker, and now a "wonder man" at the piano), and Sigrid Schnévoigt, who had an excellent success with concertos by Grieg and Saint-Saëns.

HUBERMAN THE FAVORITE FIDDLER.

The violin has been played by Kathleen Parlow, André Polah, Sam Swaap and Bronislaw Huberman. Miss Parlow and Huberman both played the Tchaikowsky concerto, concerning which Hanslick once remarked that there was a kind of music that had a bad smell! Huberman is "l'enfant chérie" in Holland. He may play as often as he likes; each time he finds full appreciation and a bigger public than any other fiddler.

Among the singers we have a particularly weak spot in our hearts for Birgit Engell, the Danish soprano. She sings as touchingly and beautifully as a bird in May, and her expression is so simple and modest that one hardly realizes how much art and knowledge there is behind it. Other singers have included Cornelis Brongest, the Dutch baritone; Emmy Leisner, the German contralto, and lesser lights.

THE DON COSSACKS.

In closing I must mention a concert which did not take place in the Kurhaus, but in the Royal Theatre. It is that of the Don Cossacks—a choir of former Russian officers, thirty-four of them. A little officer, Serge Jaroff, is their conductor, and they travel about Europe giving concerts of chorales, ecclesiastic and secular songs. They sing them so purely in intonation, with such remarkable discipline and so much Slavic temperament, that everything they touch makes a curiously original impression. They are to go to America next. If they do, they must be heard! It is something unusual and genuinely Russian. In Holland they have had an extraordinary success.

LOUIS COUTURIER.



ELEANOR SPENCER.

the American pianist, who recently played the MacDowell concerto with the Residentie Orchestra under Prof. Georg Schnévoigt at the Scheveningen Kursaal concerts.

thing possible to make them worth while. Beethoven evenings, Wagner evenings and Tchaikowsky have given ample pleasure to the admirers of the three popular symphonic perennials. Beethoven remains the undisputed favorite. Wagner's rating has not yet reached its pre-war level, but one may once more stand up for him without risking bankruptcy in the matter of musical taste. Tchaikowsky is appreciated because Schnévoigt brings out his colors with so much warmth. The *Pathétique* is, so to speak, *spécialité de la maison*, and one must admit that he delivers it with great dash and devotion.

He still likes strong contrasts, brings out details and nuances without end, so that one is in danger of losing sight of the whole by contemplating the parts. But even then "Poland is not yet lost," for Schnévoigt is always an interesting personality, strong, fiery and intellectual. In any case he is a great conductor who succeeds in giving every interpretation a personal touch.

INTERNATIONAL AMERICANISM.

Of especial interest was the festival concert on the occasion of the International Americanists' Congress. Eleanor Spencer, the vigorous little American pianist, who is very popular here, played the MacDowell concerto—a work which we rate very highly. MacDowell is to us a sort of American Schumann, and his concerto has a tragic, heroic quality which never fails to make a deep impression. It is incomprehensible that the great pianists do not play it oftener. Eleanor Spencer interpreted it in masterly fashion—techni-

MUNICH'S MUSIC FESTIVAL SUFFERS FROM BAYREUTH COMPETITION

Compares Favorably With Its Famous Rival—A Novel Parsifal—Furtwängler Conducts Mozart—The Season's First Concerts

Munich, September 19.—The Wagner-Mozart Festival of the Munich Opera has come to an end. The last few years it has lasted about two months; this year it was cut down to five weeks, comprising thirty performances. There were several reasons for curtailing the festival duration this year; on the one hand the fact that Bayreuth was simultaneously playing, on the other the deplorable lack of money among those classes which in former and happier days were the staunchest supporters of our Opera, and—the lack of foreign visitors.

This lack could easily be foretold, for Germany, since the stabilization of the mark, has become about the most expensive country in the world to live in. There can be no doubt, however, that Bayreuth was the actual and most serious rival of Munich this year. The reasons are so obvious that it seems unnecessary to dwell upon them at length. Having been to Bayreuth myself, however, I am of the unbiased opinion that the Munich Festival can well hold its own when compared with its more famous rival. True, Bayreuth has the advantage of an almost fifty year old tradition, a certain sanctified atmosphere found only there and nowhere else, a virtuoso orchestra, and a theater with incomparable acoustics. Munich, on the other hand, had this year a decidedly superior cast, besides a magnificent modern scenic display and possibilities for stage-illumination hardly to be surpassed.

Still, although the object of art presented on both sides is the same, it would hardly do to go into detailed comparisons, especially since both institutions are united in the earnest effort and aim to present Wagner in a dignified spirit.

The fact is, that this year's Munich Festival surpassed its predecessors, especially that of the last year, by far, and that Hans Knappertsbusch, the conductor of the first Wagner series, presented himself in a new and most favorable light. His interpretation of the entire Ring, of Parsifal, and especially of Tristan and Isolde, was imbued with the utmost fervor, with supreme ecstasy and stirring dramatic life. He is almost visibly growing into that certain traditional atmosphere which is the best part of our Wagner performances, and he is happily such an excellent musician that he readily exchanges the good for the recognized better. This pertains especially to his tempi, which are now truly Wagnerian, and to his dynamic shading, which showed excellent regard for the quantity of vocal emission on the stage. Thus his entire interpretation was of rarely per-

fect and well balanced expressiveness, finely detailed and yet charged with pulsating life.

THE OUTSTANDING FIGURES.

Among the cast truly magnificent voices and splendid singing were heard. First of all Paul Bender's Pogner and his incomparable Hagen and Gurnemann; further Wilhelm Rode's full-voiced Wotan, a true impersonation of the demi-god, truly regal in declamation, gesture and appearance. Heinrich Knote, as guest, sang the part of Siegmund, sang it as with the glamor of youth and with a vocal culture that surprised even his admirers of long years' standing.

Nicolaï Reinfeld, who was entrusted with the part of Siegfried, is also in possession of rarely fine vocal material, but his inadequate vocal and technical abilities hamper him somewhat in the effort to make the most of it. Another guest, Hermann Wiedemann from Vienna, gave a classic characterization of Alberich that could even successfully rival Carl Seydel's hardly surpassable Mime. Friedrich Brodersen's Sachs was again one of the finest features of Die Meistersinger cast, together with Maria Müller's Eva—the embodiment of lovely youth—in beauty of appearance and sweetness of voice. She, alas, is leaving our ensemble in exchange for a flattering contract with the Metropolitan Opera, where she will make her debut in the coming season. Happily our Opera has found an adequate and splendid substitute in the American soprano, Leone Kruse, who promises to become a choice attraction of our ensemble. This seems but a fair exchange.

WILDBRUNN AN IDEAL ISOLDE

Gabriele Englerth as Brünnhilde won herself new sympathies for her remarkable power of vocal expression and sincere warmth. One almost forgets the not very captivating appearance of this gifted singer over her rare artistic work. Yet it was very gratifying to hear in the part of Isolde—usually sung by Gabriele Englerth—an artist who, besides rare vocal and histrionic gifts, also has a highly prepossessing appearance. This was Helene Wildbrunn, formerly of the Berlin Staatsoper, who appeared here as a guest. Her Isolde belongs to those intense artistic experiences which it would be vain to attempt to describe; it was once again a case where perfection in every point created an ideal figure. A wonderful voice, with none of its ravishing beauty lost even on the highest climax of passionate outburst, was matched by a declamation of enrapturing fervency, by a gestural display of really queenly grandeur.

It is no exaggeration to say that Helene Wildbrunn's vocal rendition could not even be rivalled by the Brangäne of Sigrid Onegin, who, strangely enough, seems to have lost much of the wonderful dark shading of her marvelous voice. Paul Bender's Marke, Wilhelm Rode's deeply compassionate Kurwenal, and Otto Wolf's Tristan completed the cast of this truly remarkable performance.

THE NEW PARSIFAL.

The outstanding event of the festival—at least the one which was looked forward to with the tensest expecta-

tions—was the newly mounted Parsifal with entirely new scenic fittings. Without denying the beauty of the merely pictorial effects of the new mise-en-scène, I admit that on the whole I was rather disappointed, since the final result, in its relation to Wagner's strict precepts and intentions, did not justify alterations which did not replace the acknowledged and now abolished good with something better, but in some instances things decidedly worse.

True, the fantasy of the scenic decorator and stage-manager has a much wider scope in Parsifal than in the Ring, since the music of the former has not such outspoken illustrative character, but there is a decided limit even here, and that limit begins where Wagner's original intentions are being corrupted for the sake of being "different." But Wagner seems to have been but slightly consulted in this instance. That provokes a decided protest; Munich of all places cannot afford an experiment which in the long run may prove rather detrimental to its artistic reputation.

The best part of the new scenery is the Grail sanctuary, a beautifully tinted hall of immense height, its invisible cupola supported by a large number of delicately modeled porphyry pillars. In its heights unknown, the mystery of eternity seems to hover. The knights of the Grail enter, shadow-like, by an immense portico set into a mysterious background.

Klingsor's magic garden, however, is reduced to entirely expressionistic lines without plastic appurtenances. It is anything but a seductive place. In fact its depressing atmosphere suggests quite the contrary—whatever that may be. The magic of Kundry's appearance has entirely been done away with; she enters unblushingly like any wily female bent upon trouble, strolling between what may be ordinary foliage and shrubbery.

One of the most deplorable lapses in the stage-management of this act is the fact that Parsifal enters the scene from the same geographical spot as Klingsor himself, namely from the barely discernible entrance to Klingsor's castle. According to this new version Klingsor might have nipped the youth in the bud without trying to spear him first. The castle, by the way, now stands (for reasons unknown) on the right from the spectator; in fact the entire action is laid on the right, leaving the whole left as an unexplored quantity.

A WINTERY GOOD FRIDAY

And then the "Blumenaue," that dainty bit of landscape to which pertains one of Wagner's most genial melodic and harmonic inventions, conjuring before the eye of the listener the tender verdure of early spring, spotted here and there with the first shy children of flora! What we actually see beyond a rather somber foreground (even the hut of Gurnemann has disappeared) is a snow-covered landing with some streaks of yellow in it, a landscape rather suggestive of a good sporting-place for skiing than of spring-like abundance.

Things most grievous to behold, too, are the handling and unveiling of the Holy Grail. This action formerly almost made the impression of a sacred rite. Now, for convenience's sake, the Grail, encased in an enormous shrine carried by several bearers upon their shoulders, is set down on the floor until it is required. This whole proceeding has something awkward and undeferential; it bears no semblance whatever to the ritual, to which in gladder days we were indebted for a deep and lasting impression. Of course I would not say that lack of piety caused all these distressing and largely unnecessary alterations, but rather a sort of mania for originality at all costs.

KNAPPERTSBUSCH'S FINE CONDUCTING

The musical interpretation under Hans Knappertsbusch was far more impressive, had real festival character. The orchestral and vocal parts revealed the most assiduous and successful study, beauty in detail and profound emotion. Of course, Gabriele Englerth as Kundry is not of bewitching appearance—whereas the wonderfully costumed flower-maidens were all of that!—but she sang beautifully and acted with passionate ardor. Paul Bender's Gurnemann is beyond all praise and Karl Erb's Parsifal hardly less impressive, especially in his serene bearing during the last act. Wilhelm Rode aroused the deepest compassion as Amfortas, Hermann Wiedemann's Klingsor was a model for immaculate pronunciation and dramatic accentuation.

FURTWÄNGLER AS GUEST

In the Mozart performances Wilhelm Furtwängler appeared as guest conductor with great success. He is a musician to his very fingertips, one that actually seems to touch the inner nerve of Mozart's immortal strains. In his highly cultured musical and artistic bearing he strongly reminds one of Bruno Walter as an unusually qualified interpreter of Mozart. Robert Heger's reading of Così fan tutte stands right in line with the work done by these two reputed masters in that particular direction. The cast was the usual one, on several occasions enlivened by the fine singing and sprightly acting of Elisabeth Schumann, of the Vienna Opera.

The material success of this year's festival was not very elevating, in fact rather depressing. The rivalry of Bayreuth made itself strongly felt; foreign visitors were few and far between and the natives not inclined to pay twenty-five marks for performances which they can hear in similar quality throughout the whole year for about one-third of the admission fee asked at the Prinzregenten theater. This goes far to prove that the Munich festival henceforward will have to lay particular stress upon securing high-class drawing cards for the enhancement of the cast. This, I hear, is in fact one of Intendant Franckenstein's principal aims in the future arrangement of the local festival season.

THAT PFTZNER WEEK

Wagner and Mozart were followed by a week of Pfitzner. That meant considerable ennui on some evenings and scanty box office receipts on about all. The people seem, despite all frantic newspaper efforts, not yet sufficiently impressed by the fact that Pfitzner is a great composer. He is all of that, surely, but his choice of librettos is a serious handicap to the enjoyment of his music. The plot of Der arme Heinrich, for instance, is boredom of the most cruel order; the story of Die Rose von Liebesgarten baffles even a willing Pfitznerite like yours truly; the second act of Palestrina never should have been set to music at all. Besides these three operas, with Pfitzner himself conducting the first, Heger and Knappertsbusch the others,

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Ibsen's Solhaug and Kleist's Katchen von Heilbronn were given with Pfitzner's incidental music. The week finished up with a fine performance of the cantata, Von deutscher Seele, Pfitzner again conducting.

AMERICAN TENOR SINGS

In Palestrina the American tenor, Lawrence Wolf, began his Munich engagement; he was entrusted with two not over-large but important parts, that of the Bishop Dandini, and one of the soloists of the Sistine Chapel Choir. He acquitted himself excellently of his tasks, showing both musical and histrionic talent.

NEW CONCERT SEASON STARTING

The concert season is now gently starting up again. One of its forerunners was Josef Szigetti, the great Hungarian violinist, who charmed his audience into real ecstasies of delight. Since I heard Szigetti last he has developed into an artist of the foremost rank; an absolutely flawless technique, a beautiful singing tone and supreme emotional expressiveness are the chief qualities of this noble violinist. His rendition of sonatas by Handel and Bach, and Lalo's Spanish Symphony, besides smaller pieces by Kreisler and Paganini, ended in a sensational success.

Maria Ivogün, too, has made her first concert appearance in the budding season. A record audience showed its appreciation of her beautiful singing by thunderous applause and unending requests for encores. Soon, however, we shall lose this sweet singer again, for she will be touring in America during the coming winter.

Berta Morena, the great Wagnerian singer, of world-wide fame, is also booked for America. She goes on tour with the New York Symphony Orchestra, beginning her engagement in Washington on January 14, 1925. Baltimore, Philadelphia and other cities are to follow. Thus America has most wisely succeeded in securing the art of one of our most famous singers.

ALBERT NOELTE.

Isiah Seligman Active

Isiah Seligman, Russian pianist, who gave a successful recital in New York last season, winning the praise of the New York press, is not only expecting a busy season as a concert pianist, but as an accompanist as well. Mr. Seligman, who has completed his studies at the Petrograd Conservatory, was the accompanist for such eminent artists as Jascha Heifetz, Miron Poliakin, Misha Piastro and others, while under the instruction of Prof. Auer.

Mr. Seligman will be the accompanist to the young American girl violinist, Geraldine Leo, who is making her debut in November, and also for Miron Poliakin, for whom he has played accompaniments in Russia. He also has a large class of talented pupils who will appear in a student recital early in December, which will disclose his teaching abilities. The pianist will give his own recital in January.

Estelle Liebling Artist-Pupil Gives Greenwich Recital

Before a soldout house at the Greenwich Country Club, Maxim Karolik gave a very interesting recital on September 28, accompanied by Frank Bibb.

MUSIC TEACHERS' NATIONAL ASSOCIATION CONVENTION

TO TAKE PLACE IN ST. LOUIS, DECEMBER 29-31

The program for the Music Teachers' National Association meeting, scheduled for St. Louis, December 29, 30, 31, is nearing completion, and certain important items are now ready for announcement, according to Leon R. Maxwell, president of the association.

Edgar Stillman Kelley, of Oxford, Ohio, will present a paper on What Is Thematic Development? Other papers will be read by Edmund H. Wuerpel, director of the St. Louis School of Fine Arts, Washington University, on Some Analogies Between Color, Form and Sound; Christian A. Ruckmick, professor of psychology, State University of Iowa, on Rhythm and Its Musical Implications; Ernst C. Krohn, St. Louis, on The Development of the Symphony Orchestra in St. Louis; L. R. Lewis, professor of music, Tufts College, Mass., on the novel, yet promising theme, Good-Butting and Well-Butting; William Eben Schultz, Culver-Stockton College, Canton, Mo., author of a recent book on The Beggar's Opera, will read a paper on Music of the Beggar's Opera in Print (1728-1923); William Arms Fisher, Boston, Mass., whose contributions each year to the program are eagerly looked forward to, will present a paper on Radiocasting and Music; Prof. Max Meyer, of the Department of Psychology, University of Missouri, promises a most interesting exhibit in having a twenty-four

tone harmonium present at the convention on which he will demonstrate illustrations to his paper, Theory and Practice of Quarter-Tone Music; Walter Goldstein, Newcomb College, New Orleans, will discuss the Rhythmic Tricks of Chopin and Schumann; H. D. LeBaron, Ohio Wesleyan University, on the Methods of Grading Applied Music; and Albert A. Stanley, formerly dean, Ann Arbor, Mich., the Experiences of a Professor-Emeritus in Europe. Dr. Abraham Z. Idlesohn, professor of Jewish music, Hebrew Union College, Cincinnati, Ohio, will bring to the convention a paper on The Distinguishing Elements in Jewish Folkmusic.

The piano and voice conferences are being arranged for, and announcement concerning these will be made soon. The local committee, headed by Ernst C. Krohn, of St. Louis, has already a splendid program of recitals and entertainments, the details of which will be ready for announcement in the near future and will be published in the columns of the MUSICAL COURIER.

The following State associations have shown decided interest and will be represented at the national convention: Alabama, Louisiana, Connecticut, Missouri, Texas, Wisconsin, Vermont, South Carolina, Kansas, Virginia, Colorado and California.

Kochanski's "Spanish" Strad

Stradivarius executed a number of special sets of instruments on order, that made for the Spanish Crown about 1687 being of historical significance. One of these violins was stolen and eventually came into the hands of Ole Bull. Then it passed into the collection of Charles Plowden, and from thence to C. Oldham, the famous English collector. After his death, by virtue of a bequest in his will, it was transferred to the British Museum, where it remained for two years, but the protest of a number of eminent violinists (Ysaye, Sauret, Arbos, Wilhelmj and others) against so valuable an instrument being withdrawn from the musical world, resulted in its return to the widow, who placed it with Hill of London for safekeeping. About twelve years ago, Paul Kochanski happened into Hill's place and was shown the "Spanish" Strad, which was loaned to him for his recital. The tone and beauty of this remarkable violin evoked so great a demonstration from the audience that the violinist at once opened negotiations for its purchase. Having come into possession of one of the world's most noted instruments, Kochanski takes just pride in playing as well as exhibiting it.

This set of instruments, five in number, were inlaid with ivory in the purfling with intaglio work on the sides and scroll. This particular violin is of the second period, or when Stradivarius left the imitated form and followed his own fancy leading to individual modifications of form, arching, sound-holes, scroll, while the varnish is of a golden hue, soft and transparent. The wood is of the best quality pine, solid, sound and sonorous. The inner framework of

willow. The mechanism is perfected, as with other Strads of the best periods. The tone is bright, sweet, full and equable and comes out freely under the bow. Inasmuch as every virtuoso needs a pair of high class instruments, Kochanski has been seeking a companion for his Strad and only last summer secured one—a Guadagnini, which Hill states is the most perfect specimen in existence.

Organist Seibert in Four Cities

Henry F. Seibert has booked fifteen recitals since September 1, and has just returned from a recital played at the Lutheran Church at Cornell University. (The organ was the gift of Mrs. Zollkoff, of New York.) Mr. Seibert was selected to play the recital by Dr. Samuel Trexler, president of the New York and New England Synod of the Lutheran Church. While at Cornell, Mr. Seibert was extended hospitality by Harold Smith, the Cornell organist, with whom visits were made to the Steere organ in Bailey Hall, and the Skinner organ in Sage Chapel.

Mr. Seibert played a municipal recital in Reading, Pa., on the four manual Austin organ, September 28, to an audience of fifteen hundred. The Reading Tribune said: "He showed excellent and splendid command of his instrument. Every number was well played. Yon's difficult pedal study was played most brilliantly." Mr. Seibert returns to Reading for a recital at Trinity Church, October 15, and will dedicate a new \$20,000 Casavant organ in Trinity Church, Pottstown, October 23. October 5 he played the dedication recital on the new Austin organ in the Trinity Lutheran Church of New Rochelle, N. Y.

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CLEVELAND TO HEAR WELL KNOWN ARTISTS IN CONCERTS

Bernhardi Engages Ponselle, Martinelli, Gigli and Whiteman's Orchestra—Art Museum Anticipates Busy Season—Chamber Music Society Events—Notes

Cleveland, Ohio, October 1.—Giacomo Bernhardi, one of the firmly established local impresarios, has been accustomed to offer Clevelanders only the best in the way of musical fare. This season is to be no exception, for while the concerts under his direction are not as numerous as in some of the past years, their quality could not be improved upon. First he will offer Rosa Ponselle, who achieved an outstanding personal success during the week in which the Metropolitan Opera Company was here last spring. Following her appearance on October 19 will come Paul Whiteman and his Orchestra who will give two concerts on November 9 and 10. Cleveland, which was included in his itinerary last spring, will welcome the opportunity of hearing him again. Two tenors will be presented by Mr. Bernhardi later in the season. Martinelli, on January 25, and Gigli, on March 8.

MUSEUM OF ART

The Museum of Art will continue this winter in doing its bit toward the development of Cleveland's musical life. And it is quite a "sizeable bit," too. Douglas Moore, curator of the department of musical art, and his assistant, Arthur W. Quinby, have resumed their semi-monthly Wednesday evening recitals on the museum's fine organ, and Mr. Moore has outlined several additional lecture courses. These two staff members will also collaborate in the children's hours, held weekly throughout the winter on Saturday mornings.

Thomas Whitney Surette has acted as visiting lecturer on appreciation of music at the museum for several years and is again scheduled for an interesting series of talks, each of which will be illustrated by local musicians. Another group participated in by him will be held monthly on Sunday afternoons, How to Listen to Music being his subject.

Ratan Devi will offer a lecture-recital on The Music of India; Ernest Bloch will supervise the rendition of his quintet for piano and strings; Songs and Legends of Ireland will be discussed and illustrated by Padraic Colum and Cathal O'Byrne, and Wanda Landowska will give a harpsichord recital.

Last year the Cleveland Institute of Music lent its string quartet to the museum for the purpose of giving a rendition of the string quartets of Beethoven complete. This undertaking was only half completed last winter and the remaining eight works will make up four programs to be given on the third Friday of alternate months during the coming season, the first having been set for November 21.

THE CHAMBER MUSIC SOCIETY'S SERIES.

The announcement of the seventh season of concerts, under the auspices of the Chamber Music Society and managed by Mrs. Franklyn B. Sanders, outlines a varied series. The society has been the means of providing the best in chamber music concerts for Cleveland since its inception, having presented annually the Flonzaley Quartet, the London Quartet and others of equal merit.

For the season 1924-25 a series of six concerts is scheduled beginning with the Cleveland Quartet on October 2. This aggregation has just returned from a summer spent in study in England, and they gave a recital in London before embarking for the States. Their concert will be followed by a sonata recital by Hans Kindler and Ernest Hutcheson; the Flonzaley Quartet; the London String Quartet; the Institute String Quartet with Beryl Rubinstein, pianist, and the New York Trio.

The society is following its usual course of assisting students and teachers to hear these concerts at a modest subscription price, a large list of guarantors making possible the carrying on of the concerts. The evenings of chamber music, under the auspices of the society, are among the most interesting of the season's musical events and the fact that they are given in the beautiful ballroom of Wade Park Manor adds to their attractiveness.

NOTES.

Mrs. Franklyn B. Sanders is also the sponsor of a series of chamber music recitals to be given during the coming season in private homes in this city. The artists presented are all members of the faculty of the Cleveland Institute of Music and the audiences will be limited.

The Greater Cleveland Lutheran Chorus, composed of 200 mixed voices, has begun rehearsing for its first concert to be held on December 14. This program is of a miscellaneous character and Loretta Henke, contralto, will be the soloist. The organization's next appearance will be on February 8 at which time Marcel Dupré, the French organist, will be present as the main attraction, the chorus appearing only incidentally in chorals. Estella Gockel, the club's accompanist, will be the soloist at the last concert which has been set for April 26. F. W. Strieter is the director of the

chorus, L. D. Lamp, its president, and John Ehlers the chairman of its music committee.

The Cleveland Concert Company, the group of public spirited citizens which was organized last year for the purpose of bringing opera to the Cleveland Public Auditorium, has finally given official confirmation to the rumor that The Miracle was to be produced in this city this winter. The announcement followed close on the heels of the visit here last week of Morris Gest and Norman-Bel Geddes.

E. D. B.

Leginska Interrupts Concert to Reprove Cougher

"An unusual occurrence marked the reappearance in England of Leginska, the famous pianist, at her Queens Hall concert last night," says The London Star. "At the beginning of her playing of Liszt's ballade B minor, No. 2, she practically ceased playing, and turned to the occupant of a seat in the third row of the stalls.

"Please don't cough so much," she said, with a certain amount of heat. She then resumed playing and it was noticeable that the person rebuked coughed no more."

In the Star, Walter Rummel, the well-known English pianist, expressed great sympathy for his fellow-professional in a recent interview. "So far as coughing and the use of handkerchiefs is concerned, many people show not the slightest consideration for the unfortunate player," Mr. Rummel is quoted as saying, "It is so easy to lose one's concentration. Often the slightest thing will do it, and



"Miss Peterson had the large audience completely under her spell from the first minute of her appearance and easily swayed it to the many different moods of her music."

The Amarillo (Tex.) Daily Tribune said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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when once it has gone it is practically impossible to get it back."

Leginska's own views on the subject are well known, and she has several times expressed her dislike for distracting noises among audiences in very strong terms.

Münz "Something to Rave About"

Mieczysław Münz' first recital in Melbourne, Australia, created as much enthusiasm as his Sydney appearances which immediately preceded it. Under date of August 18, the Melbourne Sun News-Pictorial wrote: "A pastellist of tone is Mieczyslaw Münz. His pedalling during the allegro portion of the Toccata (Bach's organ Toccata, Adagio and Fugue in C major) was something to rave about, and he took the fugue with flashing speed and certainty. Münz sank himself in it as only a man with the most accomplished fingers and pedal sense could do." The Melbourne Evening Sun states that "He won a crowd of admirers for his individual style. Several supplementary offerings had to be afforded ere the audience would quit."

Aim of Hartford School of Music

At the Hartford School of Music private instruction is given in voice, piano, violin, cello, etc., and there also are numerous ensemble classes. The aim of the school is as follows: "To furnish educational advantages in the several branches of music: to fit students to become teachers and concert artists; and to stimulate and elevate the general musical standard."

Schnitzer to Appear in the Northwest

"Germaine Schnitzer, the great French pianist, who aroused such enthusiasm on her first appearance here last season, will be heard in a Portland recital during March next. Mme. Schnitzer is already booked for recitals in Salem, Seattle and Victoria." The foregoing is culled from the Oregon Journal, Portland, Ore.

WASHINGTON LOOKS FORWARD TO MANY INTERESTING ATTRACTIONS

Notes.

Washington, D. C., September 23.—A rather drab summer has ushered in an autumn that should be one of the most interesting periods in musical circles for the residents of Washington. Practically all of the studios and schools of music have commenced their first terms with large registrations. Announcements of the schedules of visiting artists indicate what is to be expected for the next eight months.

T. ARTHUR SMITH, INC.

Continuing the series of Star Concerts, the firm of T. Arthur Smith, Inc., advises of the following engagements for the current year: Anna Case, Emilio DeGorgozza, Renee Chemet, Mabel Garrison, Alfred Cortot, Paul Kochanski, Hans Kindler, Wanda Landowska, Pablo Casals, Olga Samaroff, John Charles Thomas, a production of Mozart's Impresario, the New York Philharmonic Orchestra under Willem Mengelberg, and a sold out series of five concerts by the Philadelphia Orchestra.

KATIE WILSON-GREENE

The advertisements of recitals under Katie Wilson-Greene's management cover the following: Chaliapin, Anna Pavlowa and Ballet, John McCormack, Toti Dal Monte, Sigrid Onegin, Dusolina Giannini, Rachmaninoff, Fritz Kreisler, Geraldine Farrar, the Boston Symphony Orchestra, Tamaki Miura in Madame Butterfly, Elvira de Hidalgo, Ruth St. Denis, the De Reszke Singers, Guy Maier and Lee Pattison, Efreim Zimbalist and five concerts by the Symphony Society of New York, with soloists including Tito Schipa, Samuel Dushkin, Lionel Tertis, Paul Kochanski, Felix Salmond and soloists for the production of Beethoven's ninth symphony.

SOCIETY OF THE FINE ARTS

Chief among the offerings of the Washington Society of the Fine Arts are the five evening concerts by the Symphony Society of New York and three recitals by the Flonzaley Quartet.

NOTES

Percy S. Foster has been elected to honorary membership of the Haydn Male Chorus of Utica, N. Y.

The Western Presbyterian Church announces that Dorothy D. Wilson will assume the contralto lead in the quartet there. Miss Wilson has recently resigned from the choir at the Epworth Methodist Episcopal Church.

Other resignations at the above house of worship are those of Charles Wenger, director of music and bass soloist; Allen Bell, tenor, and Ida Willis Seaton, soprano.

Ethel Holtzclaw Gawler has left the Third Church of Christ Scientist and accepted the position of soprano soloist at the New Gunton Temple Presbyterian Church. The musical direction will be under John Kline.

The Associated Studios have added to the faculty Richard Lorieberg, cellist, who will instruct in his particular branch of the art.

August King-Smith, of the King-Smith School of Music, will be in charge of the music at the St. John's Church, Georgetown.

Two marriages of more than passing interest which recently took place were those of Minnie Brouse to Josef Kaspar, violin pedagogue; and Mabel C. Linton, organist at the Presbyterian Church of Georgetown, to Floyd C. Williams, tenor at the same church.

Richard S. MacCartney has assumed the position of baritone soloist at St. John's Church, Georgetown, during the coming year.

After an extensive trip abroad during the summer months, Jerome Williams, pianist-composer, has returned to Washington and reopened his studio.

Katharine McNeal, pianist, has likewise begun her season's duties after an absence from local musical circles of about ten years.

It is with pleasure that Flora McGill Keefer can now be included among the local instructors of voice. Mrs. Keefer has for some seasons held a place of interest as a soloist in Washington because of her ability. Her pupils should reflect the results of her excellent scholarship.

T. F. G.

New Russell Song for Christmas

Still another song by Sydney King Russell is announced for early publication. This is The Little Christ Child, setting of a poem by the gifted Lizette Woodworth Reese, which Harold Flammer, Inc., of New York, is preparing for Christmas publication. "The little Jesus came to town," is the opening line of this unique poem, and the melody conforms to the spirit of the original, which the author had titled A Christmas Folk Song. It should have a wide appeal to singers of both sacred and secular music. Journey's End, by the same composer, is just off the press of Enoch & Sons, and is in demand for teaching as well as recital.

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BUFFALO OPENS MUSIC SEASON WITH PAUL WHITEMAN CONCERT

Notes

Buffalo, N. Y., October 6.—A brilliant opening of Buffalo's musical season was that of Paul Whiteman and his Orchestra in Elmwood Music Hall the evening of September 28, under the local management of Bessie Bellanca. The audience was a large one, enthusiastic to a degree over the varied offerings of the program to which Mr. Whiteman generously added a number of extras. The popular dance selections, with their unique effects of instrumentation and irresistible rhythm, made the greatest appeal, the soloists also finding favor and responding with encores to the insistent applause.

The incidental music to Douglas Fairbanks' picture, *The Thief of Bagdad*, deserves a word of praise for its expression, originality, sentiment and humor. Mortimer Wilson is the composer of the score and the operatic conductor, Gustav Hinrichs, leads the orchestra in the presentation.

Marjorie Harwood Kemp, a Buffalo singer who has recently returned from the Scandinavian countries, and Helen Garrett Mennig, our own pianist, gave a delightful program of Finnish and American music at the Jackson Hotel and Health Resort in Dansville, N. J., the later part of September, and were so well received another recital was arranged for the following day. Mrs. Kemp has since that time appeared before the American Artists' Club with Bernice Elliott at the piano, also at the Quota Club dinner at the Buffalo Athletic Club. She has many future engagements.

Helen Garrett Mennig entertained a number of friends at a musicale in her home the evening of October 5, when an enjoyable program was given by her pupil, Henry M. Hoffman, pianist; Marjorie H. Kemp, soprano; with Bernice Elliott as accompanist. Mr. Hoffman's musicianly playing of the McFadyen sonata, op. 21, won much favor and warm praise for his teacher. Mrs. Kemp prefaced her group of Finnish folk songs with an informal talk. Her charming personality and musicianship delighted her hearers. Miss Elliott, also a pupil of Mr. Mennig, pleased with her well balanced support at the piano.

Irene Pellette Studt, soprano, leaves next week for Cleveland, where she is to sing at the International Convention of the Churches of Christ, held in the Auditorium.

Franklin Riker, tenor of New York City, has been engaged as soloist of the First Church of Christ, Scientist, and will also teach in Buffalo on Saturdays.

Edward Durney resumed his position as organist of St. Joseph's Cathedral, October 5, his duties also including the training of the chancel choir of boys. He is highly enthusiastic over the organ and the music used in the church services. L. H. M.

Myra Hess Packs Queen's Hall

Queen's Hall, London, was packed to its limit at the Promenade Concert on September 16, when Myra Hess played Schumann's concerto and Bach's fifth (Brandenburg) concerto, the latter in collaboration with Mr. Woodhouse and Mr. Murchie. Judging by the comparative poverty of the attendance on other Promenade evenings, one could not help coming to the conclusion that it was her appearance which was responsible for the vast crowd, and this conclusion was justified by the ovation she received. Again a very large audience came to her recital at the same hall on September 20, at which time she played Mozart, Beethoven's Appassionata Sonata, some Spanish pieces and a Chopin group. As usual her two-hours' program was not enough for her hearers, the pianist being called upon for eight encores.

Myra Hess has the curious and beneficent power, by no means shared by all great artists, of transforming a crowd of strangers into what is more like a gathering of mutual friends; or to quote Emerson, she is "a solvent powerful to reconcile all heterogeneous persons into one society." The depth of her imaginative insight into great music enables her to present its meaning so vividly that the members of her audience come away with a deeper sense of human relationship. S. G.

N. Lindsay Norden Resumes Sunday Services

The Sunday Evening Musical Services which have become so popular were resumed at the Second Presbyterian Church, Philadelphia, on Sunday evening, October 12. As heretofore, the choir will have the assistance at all of these services of Frederic Cook, violinist, and Vincent Fanelli, harpist, both of the Philadelphia Orchestra. Gertrude K. Schmidt, of the State Normal School Department of Music, West Chester, Pa., comes to the church as the new soprano soloist. Miss Schmidt is a graduate of the Institute of Musical Art, of New York City, and has had considerable experience as a singer. This is her first Philadelphia church position. The mixed chorus of twenty-five voices is under the direction of N. Lindsay Norden.

Fredonia to Hear Marie Sundelius

Marie Sundelius will give a recital in Fredonia, N. Y., this season. Contracts for an appearance there by the popular soprano on February 9 have just been signed by her managers, Haensel & Jones.

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BALTIMORE ITEMS

Baltimore, Md., October 6.—With the opening of the Peabody Institute and an enrollment of approximately 3,000 students, with the announcement of dates for the Chicago Civic Opera Company in February, the list of soloists for the Baltimore Symphony Orchestra, the appearance of the San Carlo Grand Opera Company and Isa Kramer in the near future, Baltimore might be said to be "perkling up" musically.

Despite extensive improvements made at the Peabody Institute during the summer season, Director Randolph is sorely put to take care of the exceptional enrollment.

The Baltimore Symphony Orchestra has from time to time played compositions by men identified with music in Baltimore, Franz Bornestein, Charles Bochau and George F. Boyle being among them. This year, Frederick R. Huber, municipal director of music and manager of the orchestra, has requested George Siemmon, a Baltimorean, to write a composition which will be played at the January concert of the Baltimore Orchestra.

The coming concert season will introduce Shura Cherkassky, Stefi Geyer and Colin O'More. E. D.

Kindler Opens Season with Festival

Two prominent music festivals were among Hans Kindler's first appearance this season, the popular cellist having played at the Pittsfield and Worcester festivals. He is booked this season as soloist with the New York, Philadelphia and Chicago symphonies; in each case for a pair of concert. He will play three times in Philadelphia, twice in Washington, twice in New York and in Savannah, Cleveland, Boston, Baltimore, Lowell, and many other places in recital, concert and as soloist with orchestra.

Hartmann's Program

Arthur Hartmann has chosen a distinctly unusual program for his return to the concert stage at his New York recital at Aeolian Hall on Tuesday afternoon, October 21. Mr. Hartmann's published compositions and transcriptions number over one hundred, so it is not surprising to learn

that five of his numbers are his own adaptations from works by Vivaldi, Gretchaninoff, Poldini and Tschaiakowsky. Mr. Hartmann will also play a Bach work for violin alone and the E major concerto by the same composer. Compositions by Corelli and Paganini also figure on the program.

Van Buren Brings Dolmetsch Instruments

After a summer spent in the Dolmetsch Studios in Surrey, England, Lotta Van Buren, who plays Bach on the instrument for which he wrote, namely the Well Tempered Clavichord,—returned to this country with yet other rare instruments to add to her collection. Not only has Miss Van Buren spent the summer perfecting one of the most exacting of instrumental repertoires, but she has spent every spare hour in the workshops of this great master, watching the construction of these instruments from their outer casing of seasoned woods to their most delicately adjusted plectrums and strings. Lotta Van Buren's instructive and charming costume recitals are becoming justly popular. She opens her season with the Duluth Matinee Musical Club in November, playing her way back to New York.

Guests at Great Northern

Among musical guests who have recently registered at the Great Northern Hotel are the following: Claire Dux of the Chicago Civic Opera Company; Mr. and Mrs. George Siemmon (Mabel Garrison); Mr. and Mrs. Loudon Charlton (Helen Stanley); Eugene Goossens, conductor of the Rochester Symphony Orchestra; George E. Brown of the Wolfsohn Bureau and Mrs. Brown and Meta Kneisel, violinist.

Griffes Group Adds Emporia to Its Tour

This year the Griffes Group, which through the joint efforts of Olga Steeb, pianist, Lucy Gates, soprano, and Sascha Jacobinoff, violinist, has gained a nation-wide popularity, will begin its tour in Denver, working eastward. It has just added the State Teachers' College at Emporia, Kan., to an already notable list of engagements.

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SERIES AT CARNEGIE HALL AROUSES INTEREST

Early last week it was announced by the Wolfsohn Musical Bureau, Inc., that more than half of the subscription tickets for the special innovation series of ten concerts at Carnegie Hall on five Sunday afternoons, four Saturday afternoons and one Tuesday evening, had already been sold. There can be no doubt that the remainder of the subscription seats will be sold before the final day, October 25, and the only way to get seats for a single concert in this series is to buy a ticket for the entire series.

One remarkable feature of the sale has been the wide appeal this subscription series has had among all classes of music-lovers of varying bank-accounts. There has been no difficulty, for example, in disposing of the boxes, and the demand for balcony seats is as insistent as for parquet or for any other section of the house. Many patrons of concerts apparently have decided that ten concerts are about the number they care to attend, that these are the best selection they can make and that the prices offered are particularly appealing.

The New York Evening Sun, Saturday, October 4, published an editorial, commending the course, entitled: "Making Concerts Cheaper." Speaking of the fact that prices for

unknowns and the greatest artists were the same, the editorial declared: "It is to overcome this inequality between the price and the name of the performers that has led one of the musical managers to offer the public a bargain in the shape of a subscription to ten concerts at a reduced price. All the musicians announced are artists of the first rank. The list is naturally various, including solo virtuosi as well as orchestras, instrumentalists and some of the most famous singers."

"The plan of obtaining audiences for concerts in this way is unique in recent musical enterprises in this city. Its advantages will not alone lie in assuring audiences for the separate performances. It is hoped that the series will get New Yorkers into the habit of attending concerts. So the new system of a bargain in music is not resting only on its business advantages. It is expected to increase the number of lovers of music until they become habitual concert-goers."

Louise Homer and Louise Homer Stires in joint recital, their first appearance in New York in two years and their only appearance here this year, will open the course on Sunday afternoon, October 26.

Allen McQuhae Delights at Liverpool Concert

Before sailing for New York on the S. S. Celtic, Allen McQuhae gave a concert in Liverpool, September 4, at Picton Hall. The Liverpool Daily Post reported in part: "A singer who has made his home for many years in America, but who was formerly a resident of Liverpool, Allen McQuhae, created a very pleasurable impression at the Picton



THE BARD OF GLENDALOUGH (COUNTY WICKLOW) PADDY O'TOOLE,

who has sung the same songs to four generations of McQuhaes, snapped with Allen McQuhae.

Hall last evening, when taking advantage of a visit to Liverpool on a journey from Italy to the United States, he gave a concert—it was really a vocal recital—on behalf of the building fund of St. Hugh's Catholic Schools, Earle-road. Mr. McQuhae essayed a formidable task, being responsible for the whole program of fifteen songs. With encores demanded by a crowded audience the selections reached a score, sufficient to exhaust the physical resources of any but a vocalist of exceptional equipment. Mr. McQuhae was, however, equal to the strain."

Garrison Makes Speech and Buys Foxes at Bangor

At the Bangor Music Festival, Mabel Garrison not only made a great hit with her singing but she also surprised them with her talent for speech-making. It was the first speech she had ever made in public in her life, but the people of Bangor supposed from it that she had been accustomed to public speaking. She addressed the Chamber of Commerce of Bangor and was voted the best speaker they had had all year. While there Miss Garrison became interested in a silver fox farm nearby and was so much attracted to two of the beasts that she purchased them and took them home with her to Baltimore. George Seimonn, Miss Garrison's husband, writes: "She bought a pair of black silver foxes in Bangor and is going to breed them so that soon we will be rich out of the fur business."

Madame Leschetizky Arrives Soon

Marie Gabrielle Leschetizky is due to arrive on the Olympic, Tuesday, October 21. The coming of the celebrated widow of the famous Viennese teacher has been long anticipated by music lovers and teachers throughout the country. The response of many of her friends who knew her in Vienna and who are now living in this country to a recent request by the Wolfsohn Bureau for their names and addresses so that a meeting or a reception of some sort might be arranged to honor the pianist, revealed that Mme. Leschetizky's friends and admirers in this country are literally a legion. They will be notified how best to get in touch with Mme. Leschetizky when she arrives. Her first concert will be a private affair for the piano students of the City Music League and will not be open to the public. Her American debut will be with the Chicago Symphony Orchestra, November 7 and 8.

October Recitals

Additional October recitals, under the management of the Wolfsohn Bureau, will be as follows: Bertha Farner in a song recital at Aeolian Hall, Monday afternoon, October 27; Nathan Abaz, violinist, at Aeolian Hall, Tuesday evening, October 28; Winifred MacBride, pianist, at Aeolian Hall, Wednesday evening, October 29, and Eva Gauthier in her annual recital at Aeolian Hall, Thursday evening, October 30.

Spalding Returns

Albert Spalding returned home on the Majestic, arriving in New York, Tuesday, October 14, after more than four months abroad. He left last April for a concert tour of Holland; then followed a number of appearances in Paris and several concerts in Italy. In Holland, Mr. Spalding was soloist with Dr. Karl Muck and the Concertgebouw Orchestra in Amsterdam, and in Paris he played for the first time Respighi's Gregorian Concerto with Koussevitzky's Orchestra. Mr. Spalding then spent some time in Eng-

land at Shakespeare's home, Stratford-on-Avon, resting before his strenuous concert tour, which begins at once.

This will be the biggest season of Mr. Spalding's career, as he will appear in more than fifty concerts, with fifteen appearances on the Pacific Coast, four appearances with the New York Symphony Orchestra, and five with the Boston Symphony. He will open his tour with a recital at Sharon, Pa., and will give his first New York recital, Sunday afternoon, November 2, at Carnegie Hall, the second concert of the Wolfsohn subscription series.

Karsavina on Way to America

Thamar Karsavina, the Russian dancer, who will make her debut in New York, Saturday afternoon, November 1, planned to sail on the Olympic, October 15, accompanied by her dancing partner, Pierre Vladimiroff, with whom she will appear on this season's American tour.

Mme. Karsavina's repertory is extraordinarily large, and includes a wide diversity of dances. With Vladimiroff she will be seen in Mozart's Die Kleine Nachtmusik, Glazounoff's Adagio Raymonde, Tchaikowsky's Adagio—Le Oiseau et le Prince—and many other numbers. For herself alone she plans to appear in Goossen's Hurdy-Gurdy Man, Chopin's Mazurka, op. 7, Johann Strauss' Galop, Borodine's Serenade, Percy Grainger's Shepherd's Hey, Glinka's Danse Russe—Kararinskaia, Handel's Water Music, and Sebastian Bach's Sinfonia Christmas Oratorium, besides innumerable other pieces which have not yet been selected.

Maria Kurenko's Debut October 27

Maria Kurenko, the Russian coloratura soprano, will make her American debut at Carnegie Hall, Monday evening, October 27. She will then make a concert tour and several appearances in opera.

Associated Glee Clubs of America Active

The Associated Glee Clubs of America, the new federation of men's singing societies which was organized following the joint concert given by eleven of the metropolitan glee clubs at Carnegie Hall, New York, on March 10 last, is showing many signs of activity and rapidly developing plans for the season under the direction of the president, Clayton W. Old, and the executive committee of active men representing the member clubs. The association includes at present about forty men's clubs, and plans are in progress to enroll many others. An advisory committee of conductors has been appointed as follows: Chairman, Ralph L. Baldwin, director of the Mendelssohn Glee Club of New York and of the Choral Club of Hartford, Conn.; Mark Andrews, Montclair, N. J.; Walter Damrosch, New York; Hollis E. Dann, Harrisburg, Pa.; Archibald T. Davison, Cambridge, Mass.; George S. Dunham, Brockton, Mass.; George H. Gartlan, Brooklyn, N. Y.; Harvey D. Gaul, Pittsburgh, Pa.; Henry K. Hadley, New York; John Lund, Buffalo, N. Y.; Daniel Protheroe, Chicago, Ill.; Frank Sill Rogers, Albany, N. Y.; Harold Randolph, Baltimore, Md.; and Arthur D. Woodruff, New York. This committee will assist the executive committee of the association in various matters of artistic value that may be referred to it.

Springfield N. I. M. A. Faculty Concert

The fourth faculty concert at the Springfield National Institute of Musical Art, Inc. (at Springfield, Mass.), Frederick Albert Hoshcke director, was given in the recital hall of the Institute on the evening of September 16. A trio composed of Frieda Siemens, piano; Hans Letz, violin, and Horace Britt, cello, played the Beethoven trio in D, op. 70, No. 1, and the Brahms trio in E flat, op. 40. The Boccherini sonata in A was played by Mr. Britt, with Mr. Hoshcke at the piano. It was a thoroughly enjoyable recital, with excellent ensemble work.

An arrangement has been made between Smith College and the Springfield Institute for the latter to furnish Smith College with master teachers, an arrangement which is already proving satisfactory.

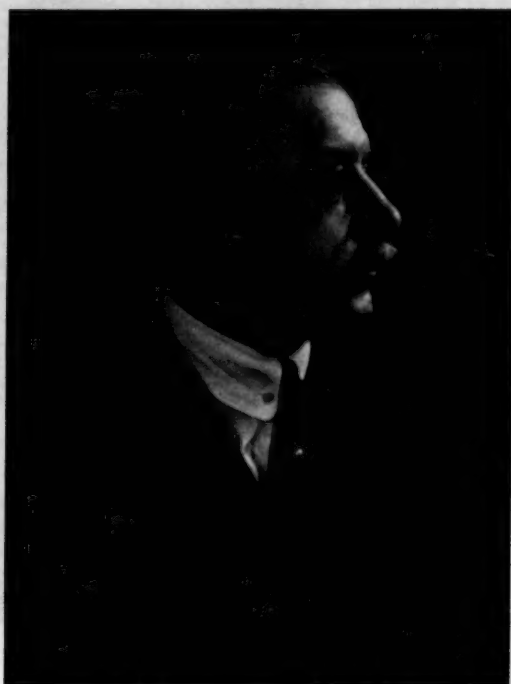
Cornish School Catalogue Attractive

The catalogue for the season 1924-25, just issued by the Cornish School of Seattle, is a fine example of tasteful printing and artistic illustration. Nothing could set forth the attractions of the school more interestingly and effectively than this book. It is evident that the departments of the drama and the dance figure largely in the curriculum. No school in the country is more attractively housed in its own building. The catalogue is worth reading, whether or not one is personally interested in the actual work of the school. It will be sent upon application.

Winifred Macbride's American Debut

Winifred Macbride, the Scotch pianist, will be heard in her American debut at Aeolian Hall on Wednesday evening, October 29, under the management of the Wolfsohn Musical Bureau. She recently made a successful appearance under Sir Henry J. Wood at Queens Hall.

Rudolph GANZ



Is now entering upon his second appointment of 3 years as conductor of the St. Louis Symphony Orchestra. These are a few comments of the St. Louis press from last season:

"... Mr. Ganz had the composition (Don Juan, Strauss) at his fingertips, and directed with the confidence and direct vigor of a *true commander*."—Richard L. Stokes, *Post Dispatch*, February 8, 1924.

"... Ganz seemed last night a *very marvel of fire and spirit*."—Blanche Furth Ullman, *St. Louis Star*, Feb. 8, 1924.

"The great improvement in the orchestra's tone, which now seemed bigger, rounder and fuller and of a more complete sonority in all the choirs than ever before."—Richard Spamer, *St. Louis Globe Democrat*, Nov. 9, 1923.

"... the orchestra rose to the splendid opportunity of Rachmaninoff's second symphony. Not under Mr. Ganz's baton has it given a finer, more sensitive and more understanding response. *It played, inspired by one, as one in-*

spired."—Harry R. Burke, *St. Louis Times*, Feb. 1, 1924.

"... bringing the ensemble to something *approaching perfection*."—E. R. Condon, *Christian Science Monitor*, Nov. 10, 1923.

In December, 1923, the *guest-conducting* of Rudolph Ganz with the Los Angeles Philharmonic Orchestra evoked the following enthusiastic press reviews:

"Of commanding figure and very gracefully endowed in the use of his hands and arms in securing his rhythms, Mr. Ganz is a *fascinating director*, and his many little unexpected, almost untraditional accentuations, lend a brilliant sparkle to the compositions."—Carl Bronson, *Los Angeles Herald*, Dec. 29, 1923.

"... Shows a *complete command* of the situation."—José Rodriguez, *Los Angeles Record*, Dec. 29, 1923.

"He is an exceedingly finished and musicianly conductor, who exerts the utmost care in sway over the men."—Edwin Schallert, *Los Angeles Times*, Dec. 29, 1923.

"As a conductor, Mr. Ganz has a positive, authoritative atmosphere, vigorous grace, a clean-cut beat, a faultless rhythmic consciousness and character in his art at the stand. . . . We liked the sprightly wave of his baton, his meticulous regard for the delicacies, his swift and sane transitions, his studied abandon; his vision concerning the amplified harmonies, the nuances, the heavy tonality and the spiritual vitality of the sacred Beethoven; in Wagner, (the Meister-singer) the last part was *magnificent in its tone thunder*."—*Los Angeles Express*, Dec. 29, 1923.

"... The 'Roman Carnival' was played with verve and elan by the seemingly inspired orchestra."—*Los Angeles Illustrated Daily News*, December 29.

Rudolph Ganz and the St. Louis Symphony Orchestra make *Victor Records*
Mr. GANZ plays the *Steinway* and records for the *Duo-Art*

GALLI-CURCI TO TOUR AUSTRALIA

Announcement is made by Messrs. Evans and Salter that Amelita Galli-Curci will make an extensive tour of Australia, where she is to sing forty concerts. The diva will sail toward the close of February next for that country, immediately following the conclusion of her engagement at the Metropolitan Opera House, New York, and in early April will give the first concert of her long Australian series. The reversal of the seasons south of the Equator, and of the musical one in consequence, will thus find her at her destination in early autumn weather.

Mme. Galli-Curci's present tournee of the British Isles has already been extended two weeks beyond the projected limit of her original engagement, owing to the pressing demand for her appearances. This change of plan will bring her to the Metropolitan in January and barely in time for rehearsals preceding her debut of the season there in opera. The fulfilling of this contract at the Metropolitan, made some years ago, prevents her sailing direct from England for Australia—hence the present arrangement.

For the past five years urgent requests have come to Evans & Salter from various Australian managers that Mme. Galli-Curci make a tour there. Two years ago one of these managers, backed by the foremost bank in Australia, desired to negotiate a contract for any season that could be spared him and as far ahead as 1929, with the offer of posting the guarantee immediately. Up until now, however, the acceptance of any of these offers was impossible, owing to existing contracts.

Even as matters stand, and to make the Australian tour possible, proposals that were entertained for Mme. Galli-Curci's appearances in Mexico, Central and South America and Cuba had to be postponed. In view of this latest contract the diva will not be heard in concert in this country for a year.

After singing the forty concerts in Australia, Mme. Galli-Curci will sail for America, arriving the third week in July to go immediately to her home, Sul Monte, in the Catskills, for an absolute rest, beyond the complete one of three weeks given her aboard ship on the homeward voyage. Subsequently, she will give the entire season to the United States and Canada, starting on her tour the middle of October, 1925. Virtually the whole calendar for this tour is already filled.

Insistent demand from Australia to hear Mme. Galli-Curci sing has by no means been confined to managers. For years, private individuals, reading about her, hearing of her or listening to her records, have been writing letters to the diva and to Messrs. Evans & Salter, her managers, urging that she visit their special country. Already she had made a conquest of them by her records, exactly as was the case in Great Britain, where she went not as a stranger, though they had never seen her, but as one whose voice was appreciated universally.

Managers, alert to the situation, have besieged Evans & Salter by cablegrams and through their representatives in this country, for Mme. Galli-Curci in concert in almost every section of the world, as far off as South Africa, Japan, China, and throughout the Orient. These, of course, cannot be accepted, as the season a year hence will be given solely to America. However, the number of foreign tours by which Mme. Galli-Curci's absence might be extended would seem limited only by the number of civilized countries on the map.

For eight consecutive seasons she has triumphed throughout this country, and with constantly increasing enthusiasm.

Mme. Galli-Curci's international fame was grounded in America; her universal acceptance in this country has meant a universal eagerness throughout the world to hear her.



Strauss Peyton photo

AMELITA GALLI-CURCI,
who will tour Australia.

lando Cole, cellists; Katherine Gross and Samuel Ruggeri, violinists. The Six Poems of The Little Flower, set to music by Carolina M. Birch, were among some of the numbers sung, accompanied by harp, cellos and violins. Carmel was taxed to capacity and there were many standees.

Mozart Society Resumes

A first rehearsal with one hundred singers present is going some, so any conductor will say. Accordingly, Richard T. Percy of the Mozart Society of New York (Mrs. Noble McConnell, founder and president) had reason to be elated with this excellent showing on October 4, more particularly since these are all real singers. During the customary intermission charming Alma Beck sang songs, much to the delight of all. Charles Gilbert Spross, returned from his tour with Anna Case in the Antipodes, was at the piano.

Following an enjoyable summer spent in Europe, President McConnell was, however, unable to be present owing to a cold.

The Little Flower Presented

Thronged attended a Triduum (a three-day festival) held at Carmel, Philadelphia, to enjoy The Little Flower. The vocal soloists were Carolina M. Birch, mezzo soprano, and Frank Lucchetti, tenor. Instrumental solos were rendered by Dorothy Power, harpist, Nicholas Pacenza and Or-

Marcella Geon Moves Into New Studio

Marcella Geon, pianist-coach, has moved into a spacious new studio at 23 West 64th Street. She feels the change will greatly enhance the value of her recitals, owing to the much larger rooms.

Miss Geon has had splendid opportunities for doing fine and constructive work in New York studios, having been associated for several seasons with such teachers as Oscar Saenger and William Thorne and coaching under Richard Hageman. These eminent instructors have placed many of their vocal pupils with Miss Geon for coaching, their programs for the coming season being arranged in her studio. Miss Geon has created a rather clever idea in that she presents in recital these artists who are coaching with her, accompanying them herself. Several recitals were given last season with the various vocal teachers present and all were enthusiastic over Miss Geon's idea, thus hearing their own vocal students under most pleasing auspices. These informal recitals will begin early this season.

Flonzaleys Returning to America

Louison Charlton has received the following cablegram from the Flonzaley Quartet regarding its Swiss tour just terminated:

Swiss tour tremendous success to sold out houses. In Bern President Chuard and Swiss authorities and American colony attended, and in Lausanne Paderewski, Gorkys, Hofmanns, Schellings, Templeton Strong, Emanuel Moor, Gustave Doret, American Consul and the faculties of Geneva and Lausanne Conservatories.

The members of the Flonzaley Quartet arrive in America this week and begin their nineteenth consecutive American season on October 28.

RICHARD
HAGEMAN
STUDIOS

257 W. 86th ST.

NEW YORK CITY

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Opera Co., Chicago Civic Opera Co., Fairmount Park
Symphony Orchestra of Philadelphia

VOCAL COACH

ACCOMPANIST

The following artists are coaching or have coached with Mr. Hageman, or he has been associated with them as accompanist: Frances Alda, Lucresia Bori, Sophie Braslau, Inez Barbour, Anna Case, Julia Claussen, Emmy Destinn, Claire Dux, Olive Fremstad, Anna Fitis, Geraldine Farrar, Amparito Farrar, Lucy Gates, Alice Gentile, Thelma Given, Jeanne Gordon, Mabel Garrison, Louise Homer, Frieda Hempel, Florence Hinkel, Marie Ivogus, Margaret Matzenauer, Edith Mason, Nellie Melba, Florence Macbeth, Ruth Miller, Greta Masson, Claudia Muzio, Luella Melius, Marie Morissey, Nina Morgana, Hara Onuki, Margaret Ober, Irene Pavlova, Rosa Ralan, Anne Roselle, Marie Rappold, Leonora Skarke, Marie Sundelius, Renee Thornton, Marcia Van Drosser, Marie Zenti, Paul Althouse, Pasquale Amato, Luca Botta, Alessandro Bonci, Pablo Casals, Giulio Crimi, Rafaelo Diaz, Mischa Elman, Orville Harrold, William Wade Hinchaw, Herman Jadlowker, Jan Kubelik, Fritz Kreisler, Morgan Kingston, Francis Macmillen, Riccardo Martin, Jose Mardones, Giovanni Martinelli, Basil Ruydael, Joseph Schwarz, Antonio Scotti, Albert Spalding, Johannes Sembach, Prof. Cesar Thomson, Reinold Werrenrath, Efraim Zimbalist, Renato Zanelli, etc.

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American Debut, Aeolian Hall, New York, Wednesday, October 29th, 8:15

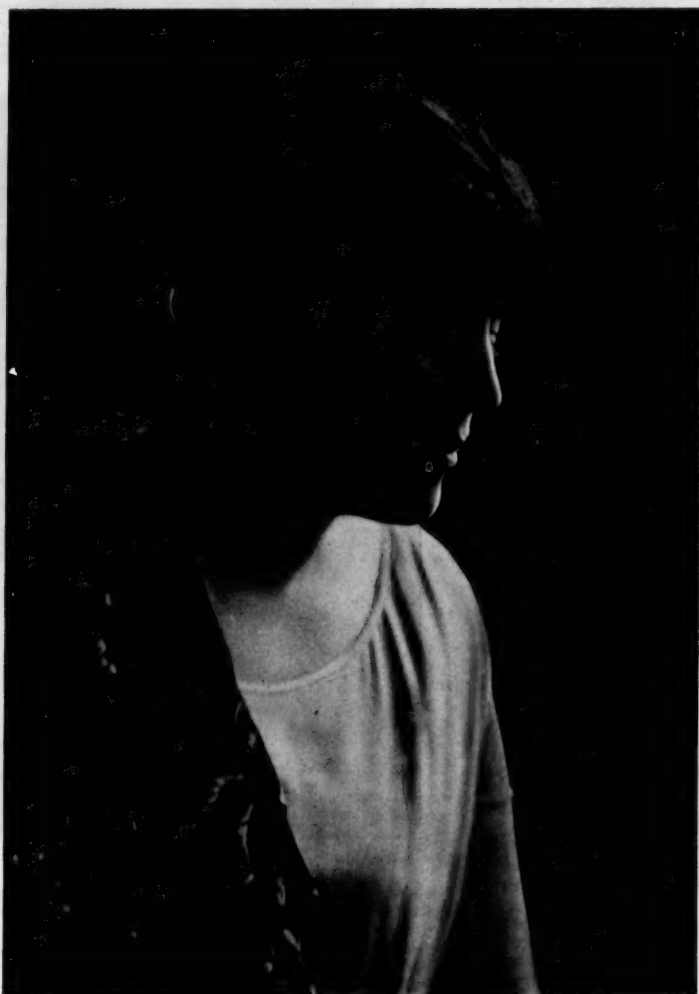


Photo by Lassalle, London

Some Press Opinions:

SOME PRESS OPINIONS OF
MISS WINIFRED MACBRIDE'S RECENT
PERFORMANCES OF
THE BEETHOVEN "EMPEROR"
AND THE
TSCHAIKOWSKY B FLAT MINOR CONCERTOS
AT QUEEN'S HALL, LONDON
CONDUCTED BY SIR HENRY J. WOOD

DAILY TELEGRAPH

"There was nothing but complete delight. Her Beethoven was mature and faultless, her Tschaikowsky entirely convincing. In the Beethoven there was an intellectual serenity we have missed in many other artists; in the Tschaikowsky a radiance that never took on the quality of limelight."

MORNING POST

"All that is good in the art of the pianist was displayed. Her Beethoven was distinguished by the elegance of its phrasing, and touch, and the resiliency of rhythm demanded by this great music. Into the special spirit of the Tschaikowsky she entered freely, and gave the characteristic cadences—including the famous octave passage—with brilliance and decision. Her everready sense of rhythm was again of service, so that with her unfailing technique and her clear insight into the meaning of the music she won from a large audience a recognition to which she is fully entitled."

SUNDAY TIMES

"The pianist has a spacious and sympathetic style derived from an outlook essentially fresh and comprehensive, and everything done bore the hall-mark of musicianship."

THE TIMES

"In the Beethoven there was an evenness of touch and exact measurement of strengths which is rare enough to be worth comment. In the Tschaikowsky there was admirable fire, and the cadenza was a good piece of playing."

GLASGOW HERALD

"We arrived to find a full house, and to be just in time for the whole of the Tschaikowsky Concerto, which Miss Macbride played in so beautiful a manner as to elicit long salvos of applause. She appears to have everything that goes to the making of the first-class pianist—technique, rhythm, individuality, taste, vitality, and colour."

Further Press Notices:

LONDON DAILY TELEGRAPH

"Winifred Macbride is one of those upon whom the gods have smiled . . . her executive fluency was equalled by the sense of poetry, and feeling for subtle effects of tone colour that made the performance wholly delightful."

LONDON MORNING POST

"Her sense of the beautiful is so strong . . . gave proof of great versatility of interpretative power."

LONDON SUNDAY TIMES

"Won golden opinions alike for technique, tone and expression."

LONDON REFEREE

"Congratulations to Miss Winifred Macbride in her interpretation of Schumann's 'Kreisleriana'."

LONDON PALL MALL GAZETTE

"There is no question that her reputation is in the ascendant. . . . Schumann's 'Carneval' was played with a fine vigour tempered by real phantasy."

LONDON WESTMINSTER GAZETTE

"Liszt's big Sonata was excellently conceived. . . . Her execution exceptionally sure and finished."

LONDON DAILY EXPRESS

"Has the rare gift of achieving success by the quietest way. Her

playing of Schumann's 'Papillons' was a thing of charm and beauty. . . . Is among the few who will be remembered not only for her executive brilliance but also chiefly on account of her interpretative powers, which are unusually arresting."

LONDON EVENING STANDARD

"Goes from strength to strength in her artistry."

LONDON MUSICAL OPINION

"Mendelssohn's G Minor Concerto, conducted by Sir Landon Ronald, was made notable by the brilliant playing of the soloist."

GLASGOW HERALD

"The handling of the Brahms F Minor Sonata was sufficient in itself to demonstrate her exceptional powers. She made it full of life and interest throughout. . . . In Schumann's 'Carneval,' brilliantly, indeed, she touched off the delicious little pictures and correspondingly great was the delight of her many hearers."

ABERDEEN EVENING EXPRESS

"Scored a sensational success with the Scottish Orchestra. Is a superb player."

GLASGOW TIMES

"Played Liszt's 'Hungarian Fantasia' with the Scottish Orchestra and was compelled to add an extra."

MANAGEMENT:

WOLFSOHN MUSICAL BUREAU, Fisk Building, New York City

MASON & HAMLIN PIANO

CINCINNATI NOTES

Cincinnati, Ohio, October 9.—In recognition of his ability, Fritz Reiner, director of the Cincinnati Symphony Orchestra, has received requests to conduct a series of performances in Berlin and at the Charlottenburg Opera, besides concerts at Milan, Rome, Palermo, Italy, and in London. However, since so much time of the coming months will be given to the Cincinnati Orchestra, he has been forced to decline these invitations.

Italo Picchi, popular Zoo Grand Opera basso, who has opened a studio here for voice training, took a prominent part in the opera festival held on October 7, 8 and 9, at Columbus, Ohio. He sang in Traviata, La Boheme, Cavalleria and Pagliacci.

The first Saturday noon recital by the College of Music was held on October 11, being devoted to artist pupils from the piano class of Albino Gorno, dean of the college; voice students of Lino Mattioli; organ students of Lillian Arkell Rixford, and a violin pupil of Adolf Hahn. There will be twenty-five Saturday recitals during the season. These events have been features of the college for more than forty years.

Marguerite Melville Lisniewska will be the soloist with the Cincinnati Symphony Orchestra when it plays at Richmond, Ind.

Examinations for entrance into the collegiate department of the College of Music were held on October 11.

A reception and smoker was given by Bertha Baur, director of the Cincinnati Conservatory of Music, to the male students of the institution on September 30. This has

been Miss Baur's custom for some time. She was assisted by Dean Frederic Shailer Evans and the men teachers of the conservatory.

Mrs. Oliver S. Larkby gave a reception and musicale, at her home on Grandin Road on October 7, to the members of the Hyde Park Music Club in honor of the first meeting of this season.

Violet Sommer, pupil of John A. Hoffmann, who took an active part in the Zoo Opera here last summer, is to sing the leading role in the operetta, The New Minister, to be given by the Eastern Star in Hyde Park.

Ralph Lyford, head of the department of opera at the Cincinnati Conservatory of Music, has returned to his duties after a rest at his summer home in Northern Wisconsin.

The Woman's Musical Club held its first meeting of the season on October 1 at the residence of Mrs. Clarence Browning of Hyde Park. The meeting was devoted to business matters and the program for the season was made up.

Ruth Morris, member of the master class of violin students of Adolf Hahn, appeared in a recital on October 12 at Notre Dame Academy.

Harry Fischhoff, violinist of Cincinnati, has been given an engagement with the Cincinnati Little Symphony as soloist and will soon leave for an extensive tour of the Central and Western parts of the country. He studied in New York and later with local teachers, graduating from the College of Music with honors.

Pupils from the Cincinnati Conservatory of Music rendered the program at a memorial service held in the Mt. Auburn Baptist Church on October 5. Those taking part included Waldene Johnson, Hobert Schoch, Deacon Moffitt, Harriet Moore and Lillian Dent.

Rehearsals have begun by the College of Music Orchestra under the direction of Adolf Hahn. The first concert will be given about the middle of November.

Ora B. Kemp presented her pupils in a piano recital on September 25 and 26 at the St. Bernard School Auditorium. Idella Banker, soprano; Margaret Baker, contralto; G. R. Falls, tenor, and Fred Knauer, bass, compose a quartet that has been appointed to sing at the Knox Presbyterian Church. W. A. Grubbs is organist and director. W. W.

A Unique Case of Perseverance

Prominent teachers of music, such as Mme. Schoen-René, frequently are overburdened with requests to accept pupils whose talents are, in the majority of cases, overestimated by friends and relatives. While those who aspire to fame are sometimes discouraged by refusal of instruction, others, possessing a superabundance of enthusiasm and persistence, hold unflinchingly to their tasks. As an example of the perseverance of some aspirants, Mme. Schoen-René relates the following story—an actual experience that took place during her recent European visit:

"Five years ago a young lady sought an audition from me that she might be accepted as a pupil. The insufficient talent of the applicant prompted my refusal. Year after year she tried to see me again—always without success.

"A few weeks ago I was complacently seated at my piano when the telephone rang, and I answered with a pleasant 'hello.' There was no answer for a space of fully half a minute. Suddenly I heard over the wire a woman's voice singing the familiar Tosca aria.

"At first I was somewhat puzzled—as well as annoyed—and asked rather sharply, 'Who is this?' When the singer manifested no disposition whatever toward answering my question my annoyance increased; with one bound I replaced the receiver on the hook, firmly convinced that telephones are the same the world over!

"As I grew increasingly calm I reflected that perhaps the person calling me either could not hear or be heard on account of the singing, so I again removed the receiver, and again I heard the Tosca aria. By this time I was thorough-

ly aroused and demanded with finality: 'Who are you and why do you annoy me by singing over the telephone?'

"The singer answered, giving her name, and added: 'You may remember me!—I have been trying to get an audition with you for the past five years, but I could never reach you; so I used this means of being heard!'

"Despite the clever ruse I was still unable to take the young lady for instruction. But my odd experience taught me that ambition is sometimes made of the sternest stuff."

Mme. Schoen-René recently spent five weeks in Baden Baden, where several of her artist pupils took part in the festival. During the month of September, she was in Paris for the purpose of hearing a number of artist pupils. She sailed for New York October 1.

Clara Haskil to Make New York Debut

Gustave Doret says of her: "Une grande artiste"—a great artist! And he goes on to add that she is not merely a mechanical virtuoso but a musician exceptionally gifted with a marvelous instinct for artistic expression.

Miss Haskil comes from the East, somewhere—is it Roumania? I do not know, but this young girl, now in America for the first time, carries with her something of that mystery of the East that speaks to us of unfathomed



CLARA HASKIL

depths. From early childhood she has been extraordinarily gifted. She has always possessed a memory for sound that is so far above the ordinary that it must be called phenomenal, almost magical. Hearing once, when a little girl, a Mozart sonata for the first time, she went immediately to the piano and played the whole of it from memory.

In Paris last season she was unknown one morning and the next morning known to every patron of music. She is not merely a pianist, but has something to give, an intensity of feeling and emotion unusual at all times but still more unusual in one so young as she appears. In manner she is strangely silent. Her modesty is extreme, almost to shyness, and the interviewer fails to induce her to talk of herself, she being satisfied, evidently, to let her music speak for her.

Miss Haskil stopped in New York only a day. Her manager, Laberge, of Montreal, has already booked for her a series of twelve concerts in all of the principal centers of Quebec. On November 3 she makes her debut at Aeolian Hall, New York, after which she will leave for a tour of the States.

In March she returns to Europe, playing with the symphony orchestra at Brussels, and then filling other engagements, among them being an appearance in Monte Carlo in April. If one may judge by her European success and the originality of her own personality, Miss Haskil should be a welcome addition to this season's musical life in America. F. P.

Frank La Forge's Pupils in Recital

Loretta Degnan, contralto, gave a song recital in the Hotel Statler ballroom in Cleveland, Wednesday evening, October 1. Miss Degnan has a deep contralto voice of rich color and should go far in her work. She was assisted by Constance Mering, a brilliant young pianist from Sacramento. Miss Mering played two groups of solos with fine effect. She is a pianist of ability and plays with a delicacy and charm.

Sundelius to Sing in Troy

Troy, N. Y., will hear Marie Sundelius in recital this season. Contracts for an appearance there by the popular soprano have just been signed by her managers, Haensel & Jones. Mme. Sundelius returned to New York recently from her summer home in Harrison, Me.

Important New Book on Folk Music

A new book, an annotated bibliography, The Folk Music of the Western Hemisphere, by Julius Mattfeld, head of the music department of the New York Public Library, is soon to be published by the Library. It is now in press.

A New Kipling-Speaks song, destined to surpass in popularity the composer's famous "On the Road to Mandalay"

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Arnold Genthe Photo

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November 14, 1924

SECOND NEW YORK RECITAL

Aeolian Hall

January 22nd, 1925

Boston Transcript, March 20, 1924:

Chausson's "Poem"—"There were shadows; there was radiance; sense of Chausson released rather than Chausson pushing through."

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Oskenton a Big Hit at Santa Fe Fiesta

The Mohawk baritone, Oskenton (Running Deer), has again created a furore, this time in the unique Spanish Fiesta in Santa Fe, New Mexico, where he and the Cherokee princess, Tsiatina, were the soloists. The audience was roused to a high pitch of enthusiasm, and the critics were

**OSKENONTON**

at his tepee in the woods of Maine, where he is often visited by his instructor, Joseph Regneas.

enthusiastic in praise of his beautiful baritone voice, used with fine skill. This Indian not only interests through his renderings of native airs, now warlike, now plaintive and soothing, but also his command of his voice is such that he can render with fine tone and phrasing the bass airs in opera and oratorio. To enlarge his repertory of Indian airs, Oskenton spent the summer months visiting the tribes of the Hopis and Navajos, and was warmly welcomed by his red brothers. His success at this recent pageant led to his reengagement for next season. Much has been recorded in the English and American papers of his success last year in recitals in London, when sold-out houses greeted his appear-

ances. Here again reengagements resulted, to fill which Oskenton will spend part of the coming winter abroad.

Oskenton is a serious student, and when not on tour is a faithful worker at the Joseph Regneas studio, where he is a devoted follower of this eminent master. Studying through the winters, Oskenton has been a member of the summer class of Joseph Regneas in the woods of Maine, where he spread his tepee and lived in native style, frequently playing host to many other singers, and entertaining them around his camp fire. While finding the customs of the white man much to his liking, this native American now and then yearns for the outdoor life of his ancestors, where his intimacy with nature and his closer walk with The Great Spirit, whose smiles (lakes and rivers) mean so much to the romantic Indians, refresh and inspire him, to represent his people worthily and bring their messages, poetry and courage to their white brothers. Not as the Wild Indian does Oskenton stand before us, but as the dignified yet childlike son of the woods, whose emotions are akin to our own, and whose love of the beautiful comes to us through his noble voice and native airs.

On January 22 Oskenton will give a recital in Town Hall, New York.

An Open Letter from Ugo Ara

Ugo Ara, who returned to America this summer quite restored in health after a visit of two or three years in Italy, sent the MUSICAL COURIER a copy of this open letter which he wrote to Mrs. Frederick S. Coolidge, Pittsfield, Mass., the founder and patron of the annual Berkshire Chamber Music Festival:

September 29, 1924.

My dear Mrs. Coolidge:

Yesterday, before leaving South Mountain, I paid my last visit to the Temple of Music. It was noon. The Temple, kissed by the sun, was surrounded with silence and beauty. I entered it reverently. Its walls seemed still to have retained something of the profound thoughts of Bach and the melancholic accents of Chausson. Humble, rustic and austere, as it appeared to me, your Temple of Music made me think of the Christian Churches of the early days when "the chalice was of wood and faith of gold."

It is in this spirit, I thought, that this Temple has been erected, and, if in this spirit it can be maintained, there seems to be little doubt that, sooner or later, the Sermon of South Mountain will be preached throughout the world, and the beatitude of Purity in Art universally recognized and established. Is the new era at hand?

If so, I congratulate you. For I think that nobody will have contributed to its advent with greater courage and more admirable devotion than you.

Faithfully yours,

(Signed) Ugo Ara.

Trabilsee Pupil Sings in Germany

Agnes Von Frank, dramatic soprano and pupil of Tofi Trabilsee, arrived home recently from Berlin, where she had gone for her summer vacation. Miss Von Frank sang twice in concert, and sang the leading role in Aida at the Berlin Opera House. She received a very tempting offer to remain in Germany but decided to return and finish her studies under Mr. Trabilsee. She feels grateful to him, for she claims it was through his instructions that she regained her voice, and especially through his breathing exercises that she gained the perfect control of her voice. Miss Von Frank is preparing for a concert tour of this country during the coming season.

HOW THEY LOOKED THEN—**MORTIMER WILSON,**

whose symphonic score for the picture, *The Thief of Bagdad*, has had nearly four hundred performances. The above picture shows him as he looked as a cadet officer at the Culver Military Academy.

Kindler Performance Lauded

"Man by man Mr. Kindler came nearest to pervading sensuous beauty," wrote H. T. Parker in the Boston Transcript after Hans Kindler appeared recently at the Berkshire Festival in Pittsfield. "From the music and the instrument he drew the grave, mellow autumnal voice, the long drawn brooding phrases, the wistful cadences that wait also in Brahms' measures for horns. When, moreover, the pages were a progress of thought rather than a release of mood, Hans Kindler did not fail in warming glow."

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"Is making American music history."

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"Teachers will find it a benefit."

"There is no more important work being done anywhere in America than the work of this club."

—*Musical Courier*.

"Whenever a music club undertakes a seriously minded campaign there is sure to follow its endeavors a strong educational undercurrent. New York has its share of such organizations, and conspicuous among these which hold in a fitting place the spreading of good music is the Washington Heights Musical Club."—*Musical Digest*.

For full information address

MISS J. R. CATHCART, *President*

Studio 8a, 200 West 57th Street

Office Hours 2-6 p.m. daily, except Saturday

Telephone Circle 10117

Bowie Pupil Busy in Louisville

Carolyn Chrisman, a member of the faculty of the Louisville Conservatory, has just returned to Louisville for her second year there. She spent a busy vacation in



CAROLINE CHRISMAN.

New York, studying daily with her teacher, Bessie Bowie, and substituting at different New York churches, among them the First Presbyterian Church of Plainfield, N. J., and the Madison Avenue Methodist Church, New York. She also gave several informal recitals in and about New York and in Connecticut, where her gorgeous voice was greatly appreciated. Miss Chrisman is giving a recital at Louisville on December 14.

Noticing a concert of the Louisville Woman's Chorus, at which Miss Chrisman was soloist, the Courier-Journal said: "Miss Chrisman has a full soprano voice of rare quality and beauty, and the songs were highly appreciated."

A New Chorus by Ralph L. Baldwin

J. Fischer & Bro., publishers, have issued a chorus for mixed voices, a setting of Arthur Guiterman's humorous poem, *Strictly Germ Proof* (The Antiseptic Baby), by Ralph L. Baldwin, director of the New York Mendelssohn



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Glee Club and director of public school music in Hartford, Conn. The humor of the poem is made vivid in the music and the number undoubtedly will be popular among choral directors looking for songs of lighter vein. The same firm of publishers have another number by Mr. Baldwin in press, a setting of the Cantic of the Sun by St. Francis of Assisi, with English translation. This is a motet for soprano and baritone solo and mixed chorus.

GOTHAM GOSSIP

DIMITY AND FROST SING.

Marie Dimity, who sang the title role in the Columbia University performance of Liszt's *Saint Elizabeth* on August 8 (Walter Henry Hall, conductor), was soprano soloist, and Edythe M. Frost, the contralto, at a church affair on Greene avenue, Brooklyn, October 8. Miss Dimity sang entertaining songs in highly interesting fashion, including Grant-Schaefer's well known Cuckoo as encore. Miss Frost's pleasant voice and distinct enunciation contributed to her success, Miss Stansfield playing her accompaniments.

LEONA PAUL, THE SISTERS RICHTER, AND DORIS WETMORE SING.

Leona Paul, a young woman of pleasing appearance, possessing a powerful and expressive voice; the Richter sisters, coloratura singers, also of pronouncedly ingratiating personality, and Doris Wetmore, who has a promising soprano voice, sweet and sympathetic—these were the new singers at the New York School of Music and Arts' regular weekly concert of October 2, and they were heard in modern arias and songs and received well deserved applause. Victoria and Mary Regalbuto, graduate pianists, played solos, a duet, and duo for two pianos. Mr. Carcione, tenor, added his share of Italian opera arias, and an attentive audience applauded with discrimination.

GEHRKEN NOW ROCHESTER ORGANIST.

Warren Gehrken, A.A.G.O., is now organist and master of the choristers at St. Paul's P. E. Church, Vick Park, Rochester, N. Y., having left St. Luke's P. E. Church, Brooklyn, last spring. The church calendar of October 5 contains as part of the music rendered, *O Taste and See* (Goss), *Lord of Our Life* (Field), *Show Me Thy Ways* (Roberts), and *Sun of My Soul* (Chadwick). A former choir boy and organist of ability himself, Mr. Gehrken is sure to make his mark in his new position; he should be heard in organ recitals for he has a large repertory, his recitals in the Brooklyn church attracting general attention.

ELIZABETH K. PATTERSON STUDIO MUSICALE.

The roomy residence-studios of Elizabeth K. Patterson were crowded with listeners, October 4, when the Holland sisters, sopranos, collaborated with Zoe Cheshire, harpist, in an hour of music. The sisters' voices blended beautifully in duets, and Florence Holland sang Bizet's *Agnus Dei* with organ, harp and violin most effectively. Miss Cheshire plays the harp with fine skill and taste, and Karl Blose (Auer pupil) has fine tone and musicianship.

OSKENONTON IN INDIAN CEREMONIALS.

"Oskenonton (who studies with Regneas) as well as Tsianina (Mehan pupil) are receiving wonderful applause and appreciation for their singing, both from white audiences and the Indians, who hear their songs sung in their own native language," said the Gallup (New Mexico) Independent of September 12. This was the third annual inter-tribal Indian affair, and a whole page is given to it in the paper. Ten thousand Indians took part in the big parade, with the foregoing singers, the various chiefs, etc., all in full regalia. An interesting item occurred when Hash-Kay-Yazie, 106 years old, oldest living war captain of the Navajos, came to Oskenonton with words of thanks for his Piute song, which he had not heard in years. Another Gallup paper gives extended space to the interview of its reporter with Oskenonton, naming him as "a very distinguished Indian, dressed with just a hint of the Canadian Northwest, who has an attractive personality and is very interesting in his talk."

LEO BRAUN RESUMES.

Leo Braun, known in New York musical circles as a vocal teacher and coach of many well known singers, sailed for Europe on August 5 for a two months' vacation, after closing an extremely busy season and refusing offers to conduct summer master classes. Mr. Braun was associated with the Metropolitan Opera Company in the capacity of assistant conductor, and is the composer of many instrumental and choral works. He resumed teaching October 1, when the Brahms Club, of which Mr. Braun is conductor, renewed activities.

CROOKS HAS PORTRAIT PAINTED BY BLOMSCHILD.

Three recent portraits of Richard Crooks are on display at the Haensel & Jones offices, two in crayon and one in oils, by John Blomschild, an American painter now resident in Paris; they were painted while Mr. Crooks was in France recently.

HOUSE WILL SING ALGLALA.

The leading tenor part in the new American opera, *Algla*, will be sung by Judson House when the work is given next month by the Cleveland Grand Opera Company; two performances are scheduled. H. will also be guest artist with the Philadelphia Civic Opera Company.

RUBY BELLE NASON IN NEW YORK.

Buffalo, N. Y., was the scene of Ruby Belle Nason's early work as organist. Later she transferred her activities to Chicago, and is now in New York. A capable player, of large experience, she should find a permanent place in the metropolis.

KABRAM, STERNLICHT AND GLASSER APPEAR.

October 8, Kabram, Sternlicht and Glasser, young pianists and violinists, appeared in a musical program for The Culture Forum at the Manhattan Trade School. The Forum issues a bulletin which contains poems, essays and programs, as well as itinerary of their various activities. October 19 the following young artists will appear: Elsie Feigin, violinist; Julia Feigin, pianist; Estelle Ehrlich, coloratura soprano; and Ida Nachmanowitz, pianist.

Harold Land Praised in England

Harold Land, recently back from a trip to England, sang at Harrogate, a fashionable watering place, and the Yorkshire Post of September 17 gave space to the affair, saying



HAROLD LAND (RIGHT) AND DAN BEDDOE, baritone and tenor respectively, snapped in Paris last summer, where they happened to meet.

in part: "On Sunday, at both morning and evening services, the congregation of St. Peter's Church had the great pleasure of hearing a very fine vocalist in the person of Harold Land, who is the principal bass soloist at the important church of St. Thomas, New York, where T. Tertius Noble, late of York Minster, is organist. Mr. Land has a magnificent baritone voice, his top notes being as brilliant as his bottom notes are full and rich. He is well known for his song recitals in America. His rendition was a remarkably artistic effort. He generally sings to a congregation of two or three thousand people. His solos were succeeded by anthems beautifully rendered by the choir. Mr. Land's uncle, J. Dunford Land, is well known to Harrogate vocalists as a tenor of many years' standing. It is hoped that the English public may have the opportunity next summer of hearing Mr. Land once more when he again visits Harrogate."

Richmond and Toronto to Hear Gange

Frazer Gange, following his success at the Berkshire Music Festival, will sing North and South within a period of three days. On October 28 he appears in Richmond, Va., and on October 30 in Toronto.

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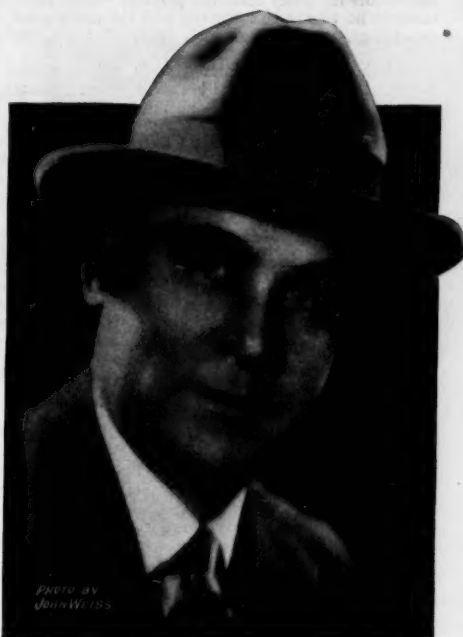
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COLIN O'MORE

AMERICAN TENOR



**Sings His Sixth New York Recital
at Carnegie Hall**

Sunday Afternoon, October 5th

BEFORE CAPACITY HOUSE

Millions of radio lovers as well as his audience were thrilled with the beauty of his voice and the excellence of his singing. Space will not allow the reproduction of the critics' reviews in their entirety, but it is fair to assume that Colin O'More is to be ranked as one of the greatest recital singers in the world.

W. J. HENDERSON
New York Sun

Few tenors are masters of such airs as "Il mio tesoro." In singing this, Mr. O'More distinguished himself chiefly by his display of ability to sustain the long florid phrases. One does not often hear them sent forth in their unbroken entirety. . . . In the Irish airs Mr. O'More was most commendable and his hearers apparently wished to have him sing a dozen of them instead of the scant four on the list.

IRVING WEIL
in the
New York Journal

There wasn't any doubt that Mr. O'More's audience enjoyed him very much. And the thing is quite easy to understand even if you don't happen to get as much satisfaction out of his singing as your neighbor. His voice, light though it is, has a touch of the robust in it now and then by way of variety and it is always of a singularly pure quality. He is adept at flexing it with an unusual quantity and control of the breath, and his enunciation is always beautifully clear. Moreover, most audiences just dote on the falsetto, which is one of this singer's more questionable assets.

PITTS SANBORN
in the
New York Telegram-Mail

Mr. O'More's voice and singing are no novelty to New York audiences. The former is a light and uncommonly sweet tenor. The latter is marked by amiable feeling and a discreet taste, together with not a little of technical skill.

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HASH

By Si Whiner, Pessimist

"J'Accuse!"
That is the name of a French book, and I suppose it means "I Cuss." Very well, let us cuss!

There is enough to cuss about, goodness knows, what with taxes, and the radio, and otherwise many and manifold varieties of American static, but that is not the cause of my present worryment, which happens for the moment to be centered upon This American Music, if American it is.

Personally I think "Hash" describes it better—and, you will say, hash is American. True! But must we be hash?

This American music—and you can decide for yourself whether I mean serious or popular music or both—has become, either consciously or unconsciously, a rehash of all of the music of the old world, past, present and—I had almost said future, but there isn't any future to hash, its very essence being of the past, past breakfasts, dinners, luncheons and suppers.

Consciously or unconsciously? Say, rather, consciously and leave the unconsciously out. For the makers of this sort of American music (with the accent on the "can") take a bit here, a bit there, and set it together, or rather shove it willy-nilly into a fixed and monotonous rhythm and call it by an atrocious name, Oriental, Indian or Silly, and put it on the market where, often enough, it earns more money for the re-hasher than it ever did for its original inventors (plural).

It used to be that one was mildly amused at the antics (antiques) of the arrangers. Into the midst of some bit of jazz they would suddenly introduce a phrase from something with a name easily recognizable and applicable, a regular Wagnerian Leitmotiv. But it was done as counterpoint, counter melody, and had a clear meaning, something to do with the words of the song with which it was associated. That was, indeed, rather amusing.

But it soon lost its charm. From a piece of humor it became, shortly, a commercial asset. Why wait for ideas? asked the Jazz Row composer of himself. Why live in doubt as to the merit of your output? Is it not just as easy to take recognized phrases and set them together?

This does not refer to the adaptation, ragging or jazzing of the classics, which is altogether another procedure. The difference perhaps needs explaining: In the erstwhile adaptation of the classics the adapter, with the poise and confidence of the one-track mind, used but one classic at a time. If it happened to be Mendelssohn's Spring Song, or the opening of Schubert's Unfinished Symphony, or the Rachmaninoff Prelude, or whatever it might be, one recognized in the result the essential features of the original. The alteration was usually in form and rhythm, with a few conventional phrase endings, but the original always remained recognizable and served as a basis of the whole.

That was not bad, and sometimes proved to be very amusing indeed. But when composers began to combine these two plans, the counterpoint borrowing plan and the adaptation plan, they turned out monstrosities for which no word could be too strong, and I leave to the reader to take his faithful Thesaurus in hand and seek out his own collection of cuss words applicable to the occasion.

For these composers, these hashers, never dream of using judgment in the selection of their ingredients. Whatever their own nationality may be, they recognize no national boundaries in making up the recipe for this delectable hash. Their only law is memory, and the memory of the American holds bits of music Italian, French, German, Austrian, Russian, Scandinavian, Chinese, Japanese and American (sometimes) and out of bits here and bits there the composer sets together a crazy quilt musical monstrosity that is all that the name says it is—just plumb crazy!

It is not at all unusual to hear bits of Grieg in one bar, bits of something Japanese in another, Foster in the next, Coster further on, a piece of Irish, a slice of German, and so on, until the requisite number of bars has been filled.

What are we coming to? It has been argued, with some show of reason, that this, indeed, is American music—that American music can only be a re-hash of all of the music of the world, since America, its populace, is actually fifty-seven thousand varieties, breeds and interbreeds without end or number.

It is argued, likewise, that such music is far more American than is music which frankly belongs to the school suggested as inevitable by the American composer's ancestry. In other words, the German-American who writes in Teutonic style, the Swedish-American who makes Scandinavian music, the Russian-American whose trend is Slavic, cannot be considered truly American at all. In becoming American he must forswear the nationality of his parents and become really American.

But what is America? A mixture of all Europe and most of the Orient to say nothing of Africa. And so, to take a bit here and a bit there makes truly American music, and if a mongrel American is a good American why isn't mongrel music good music?

Nor can it be denied that mongrel American is good American. There are few enough among those who come from generations of American birth who have not a mixture of all sorts of blood in their veins, and who will pick them out as inferior? It would be absurd!

The question then obviously arises: is any real comparison possible between the two cases? Scarcely! And the difference is this—America is not really a confusion of European civilizations and European cultures. With the merest modicum of tradition we have made our own culture, a culture which has very little in common with the culture of Europe. It is not as if we had remained vassal to foreign ideals. We have either thrown them overboard or we have forgotten them, too busy making our own lives according to what has seemed best to us at the moment.

The result is, that today we actually guide Europe far more than Europe guides us. We are acknowledged to have found the better way in many things, in most things—except music. And what many of our composers, borrowers and adapters are doing in music is not likely to find ready acceptance anywhere. To take the actual thoughts out of foreign minds, though they be many minds, join them together and call them our own, is not an act likely to win admiration. Nor does it make American music. The process, as already seen, is quite opposed to the process which has made America.

There is nothing to do about it, of course. Nothing anybody can do about it. That is one reason for this whine.

The commercial music makers do not care in the very least how they put a thing together, whence it is borrowed, provided only they keep within copyright limitations. And there are numerous cases where the line is drawn so close that, were some of the popular publishers to keep a careful lookout, they would find many infringements, just a bar, a few notes (a bit of accompaniment, that one often recognizes as being familiar but is unable to place).

It has come to such a pass that sometimes whole compositions are made up of little familiar bits of phrase. The result is—dreadful! Perhaps such things win success, but one doubts it. They seem too palpably stupid for that, certainly in no way to be compared with the really good American things, which are, indeed, many of them, really very good.

But, though the commercial music makers cannot be expected to refrain from such borrowings and hashings, might it not be well for some of the musical societies to take a hand in the matter, and, for the good of the trade, frown with official severity upon those who permit themselves such stupidities? For it is quite sure that the markets are being flooded with music that would not exist were it not for the inexhaustible supply of material from which it is taken piecemeal.

That is to say, these commercialists, if made to stand strictly on their own resources of musical invention, could not make many pieces that would be found acceptable to the publishers. As it is today, the American composer who scorns borrowing finds himself in direct competition with the world's entire past. It is bad enough to face that competition on the concert stage, but when it is faced by composers, who find their own stock of ideas opposed by the re-hashing of all the best that has ever been written, it becomes a really serious menace.

Irene Williams' Mozart Festival Success

Miss Williams, engaged for the Mozart Festival in Paris, sang her role in Così Fan Tutte for three performances, and was soloist in the Mozart Requiem, closing the festival.

Following these Miss Williams sang at a musicale given at the home of Stanislaus Lamy, the celebrated sculptor of Paris, whose salons have been noted for years. She was received with great enthusiasm, and complimented highly for her exceptional interpretation and beautiful quality of tone. Her singing of The Prayer of Diana, the famous aria from Iphigenia (Gluck), was heard with great appreciation by Rose Caron, a former idol of the French opera singers, and who created this role in Paris; she was a guest at the musicale and overwhelmed Miss Williams with sincere praises. To add to her expressions of good feeling and pleasure, Mme. Caron sent Miss Williams a very complimentary and personal letter, in which she said: "You sing as one should sing, with naturalness, ease and beauty of tone. Your acting is the same."

Miss Williams always carries with her artistic work a natural, individual charm all her own, no matter where she sings. It is this exceptional lack of egotism that has always added untold value to the artistic success of the singer.

Miss Williams is reengaged to tour the United States with the William Wade Hinchaw opera company in Don Pasquale and Così Fan Tutte.

European Tributes to Lusk's Artistry

During his recent tour in Europe, Milan Lusk, violinist, was the recipient of many flattering letters of commendation, offers of concerts in different countries, etc. The following is an excerpt of one of the letters received:

(Translation) Prague, August 6, 1924.

Dear Master:
It is difficult to find words which would express our appreciation and thanks for the enjoyable evening of the 4th inst. Your art which spoke to us through the medium of your instrument will be a lasting remembrance of a very beautiful concert. We shall feel honored whenever we may listen to your great art.

With the expression of deepest respect,
THE MASARYK LEAGUE PRAGUE VII
(Signed) DR. SKALICKY B. PICK.

This is an excerpt from a notice in a south Bohemian newspaper:

(Translation)

Lusk's concert in Wittgau proved him to be an artist possessing a soulful interpretation and a finished technique. Each number was received by a storm of applause which was repeated over and over again. Lusk's playing made a splendid impression on Her Highness, Theresa, Duchess of Schwarzenberg, who was present at the recital and to whom the violinist was introduced during the intermission. She complimented him profusely and expressed herself in most flattering terms in appreciation of his art.

Paul Stoving Resumes Teaching

Paul Stoving, who is making his home in Greenwich, Conn., continues his teaching in New York at the New York School of Music and Arts four days a week.

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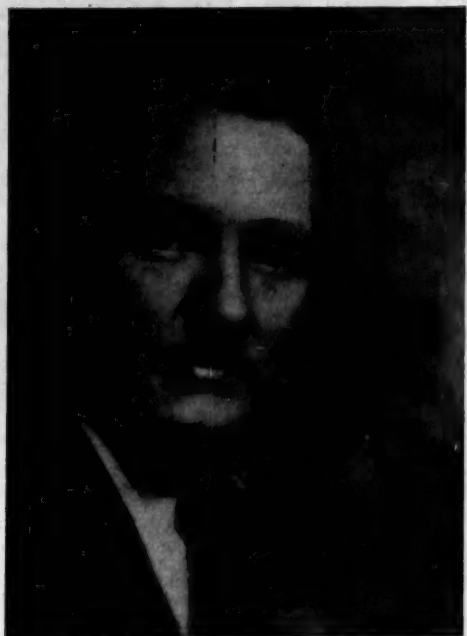


Photo by Pirie MacDonald

Plays His Second New York Recital
in Aeolian Hall

Wednesday Evening, October 8th

BEFORE CAPACITY HOUSE

Millions of radio lovers as well as his audience were thrilled by the playing of this brilliant young pianist, proving himself worthy of the patronage of the great master Paderewski, winning the highest criticisms from the New York Press.

Technical skill is undeniable. The Bach-Liszt Prelude and Fugue which he used as his opening number, was a masterpiece of smoothness and clear tone.—*World*.

In the Beethoven he created a bond of sympathy and understanding and opened a door to contemplation.—*Times*.

At Aeolian Hall last evening Alexander Brachocki gave an illustration of the pianistic skill and proved worthy of the interest accorded him, by Paderewski, whose protege he is. He is a brilliant and accurate technician.—*American*.

Mr. Brachocki's art found an excellent compendium in the Sonata of Beethoven.—*New York Sun*.

Brachocki has an ample fleetness of fingers for the Bach and Beethoven numbers.—*Herald*.

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Fitzugh W. Haensel on Australia

Fitzugh W. Haensel, who returned recently from Australia, where he spent the summer, is enthusiastic over that country and its people, but what is, perhaps, of greater import is his statement that "here is a tremendous field—musically."

Mr. Haensel was most impressed with the splendid business basis upon which concerts are run in Australia. The five Tait Brothers have a great organization. They do not sell attractions to clubs and colleges, as is done in America, but go into the various towns and cities and run the concerts, doing the advance advertising and even controlling the programs—the advertising of which is alone a nice little profit. The concerts are run, therefore, on such a thorough business basis that they are certain to be a success—that is, if the Tait Brothers manage them. The advance work is done by an agent who goes into the town three weeks before the concert.

To show the power of these managers, Mr. Haensel says that one does not have to have his baggage checked through to his destination if merely a Tait label is pasted on each piece of baggage. And Tait has its own railroad tickets which enable the artists to travel half price.

The season was a fairly successful one in Australia while Mr. Haensel was there, although the opera company headed by Toti dal Monte swept everything before it and cast a little shadow on the other attractions, no matter how good. The Australians went crazy over Dal Monte and she became quite the fad. Hats, jewels, and furs were named after "Toti," as she is called everywhere. According to the New York manager, who predicts that the new soprano will go just as big here in America, she has a beautiful voice, is pretty, and has a charming personality. To judge the popularity of this opera company in Australia, after a

long season in Melbourne and Sydney, the company followed its tour and returned to those cities for two or three more weeks. An Italian opera company found favor but did not fare as well financially.

Mr. Haensel heard Nellie Melba in her farewell in opera. Seats were as high as three pounds, and the house could have been sold over again three and four times, so great was the demand to hear the famous singer.

Mr. Haensel was much pleased with the success of his pianist, Münz, who has won many new admirers on his first trip to Australia. Prior to his debut there, the pianist had twenty-two concerts in Japan and China, and then started on a tour of twenty-four throughout Australia. In Sydney and Melbourne he had four and five recitals, so well was his playing liked. And everywhere the critics waxed very enthusiastic over him—even the most feared ones.

New Zealand wanted Münz on this trip but, owing to other engagements, the pianist has deferred his visit until 1925 or 1926. In Melbourne, Münz, by the way, had two appearances with the orchestra, conducted by the head of the Conservatory. In Sydney, since the departure of Verbruggen, there has been no orchestra.

Paul Althouse and Arthur Middleton, who, if memory serves right, were the first Americans to tour Australia extensively last year, have become household names. It is surprising how very popular these singers are in Australia and how eagerly their second tour beginning next May is being anticipated. Where they had a total of forty appearances in the summer of 1923, they will sing sixty next summer. Owing to the fact that they give a series of concerts in the larger cities and the entire series is attended by the music lovers, one can easily see that these singers must have a very large repertory.

As enthusiastic as Mr. Haensel is over the concert situation in Australia, he nevertheless cautions the American artist against going there on his own or under the wrong management. It is enough to add here, that to give a recital in Melbourne or Sydney it costs seven hundred and fifty dollars alone for the hall rental and advertising. To have some manager like Tait is different. Mr. Haensel, jokingly yet seriously enough, in talking about the wonderful results obtained by these Australian brothers, said that if the managerial business here were similarly conducted, there would not be so many managers in the field. The financial output has to be big, to be sure, but the results are well worth the risk.

Mr. Haensel declared that most people do not realize the distance between Australia and New Zealand. Many think it but an over-night trip on the train, whereas it is four and a half days—almost as far as to Europe. And the two countries, according to Mr. Haensel, are as different as day and night. There are very few rivers in Australia, so consequently most of the settlements are near the rim of the country. One goes seventy-five miles inland and the woods are encountered; a hundred miles and the desert. Irrigation is just now in vogue. Previous to this, the talking machines held full sway and there was a tremendous sale of records. Several years ago a license was necessary to operate a radio, but now the lowering of that fee enables the amateurs to indulge in radio operating, and, incidentally, there is a great impetus for the sale of radio parts.

On his way home, Mr. Haensel stopped off at Samoa—"the most beautiful spot in the world"—whose natives are of an unusually fine type, and then to Honolulu. They were organizing an orchestra when he was there, and they plan to have many of the great artists stop off for appearances in Honolulu on their way to and from Australia. Moreover, the Philharmonic Society continues to do fine work every season.

Toscha Seidel's European Engagements

Toscha Seidel spent his summer vacation in Dinard, a charming and picturesque health resort on the shores of Brittany, with his mother and brother, intending to bathe and rest. On the very evening of his arrival there he fell seriously ill with broncho-pneumonia and lay in the throes of the disease for many days. However, thanks to his strong constitution and exceptionally good heart, he recovered quickly and thus was enabled to begin his tour in Norway on September 3, which proved triumphant. All his concerts were sold out many days in advance, the King and Queen of Norway, great admirers of his, attending one of his concerts in Christiania. The criticisms were splendid, public and critics alike being unanimous in their enthusiasm over the beauty and grandeur of the tone of his newly acquired Stradivarius, known the world over by the name of "Da Vinci." Due to this phenomenal success, his tour will end much later than was previously expected, as he has received many new engagements.

Upon concluding his concert tour in Norway, Toscha Seidel will return to Paris for a short while, and from there he will go to England where he has an extensive tour. He will be heard with many prominent orchestras there, among

TOSCHA SEIDEL IN EUROPE.

- (1) The violinist at the Mediaeval Chapel of Uzembre, an island off the coast of Brittany, France, and
- (2) at the ancient chateau of St. Malo, France.



these being the Queens Hall Orchester, Sir Henry Wood conducting.

Then he returns to Paris to play with the Philharmonic on December 9 and where he will give several of his own recitals besides. After this, he will appear in many countries of Europe and will return to the States for the beginning of his 1925-1926 season, which will include an extensive tour.

HEMPEL IN THE BRITISH ISLES

Begins American Tour in January

Frieda Hempel is staying abroad this fall to make her first tour of the British Isles—thirty concerts in all—and to return to the Royal Albert Hall, the scene of her great London successes last year, for several recitals. The announcement caused an unusual flurry over there as the prima donna is to give her Jenny Lind Concerts in the country which in later years the Swedish Nightingale adopted as her own, and where she was greatly beloved.

On this first visit, it was Miss Hempel's wish to appear as herself in her own recitals. The tremendous success of her two Jenny Lind Concerts at the Albert Hall last fall, however, stirred the long-smouldering, happy memories of the favorite singer of Queen Victoria into life again, and so insistent has been the demand for that quaint and remarkable concert that Miss Hempel reluctantly consented—and it is as Jenny Lind of the memorable Historical Centennial Concert they are to greet her.

Miss Hempel's tour opened in Hull on October 13. Glasgow, Liverpool, Bradford and Birmingham are among the early dates. Belfast and Dublin are scheduled for November 6 and 8—Leicester, Nottingham, Sheffield, Newcastle, Cardiff and two Manchester dates following later in the month. On December 6, Miss Hempel will make her debut in Edinburgh; Dundee, Bristol, and Eastbourne bringing the tour to a close the middle of December. The first London recital will be given in the Royal Albert Hall on October 26; other London recitals will take place on November 2 and 30, and December 13.

Christmas will find Mme. Hempel at St. Moritz enjoying the winter sports, and soon after the New Year she will sail for home to begin her concerts the middle of January. Evansville, Ind., and Birmingham, Ala., are making gala events of their Jenny Lind Concerts. A Jenny Lind Concert will celebrate Lincoln's Birthday—February 12—at the Eastman Theater, Rochester, N. Y., and on Washington's Birthday, February 22, there is to be the annual recital in Symphony Hall, Boston. Miss Hempel will again sing in Toronto, and there are many New England dates. The coming season includes the long-promised tour of the Pacific Coast, beginning in El Paso on Easter Monday, April 11, and closing in the Northwest the third week in May. Four Wisconsin dates on the way home will bring Miss Hempel's busiest season to a close.

The prima donna will give her first New York recital in Carnegie Hall on February 10. Several interesting benefit concerts, which cannot yet be announced, and private recitals are included in the list. Miss Hempel will also appear as soloist with the New York Symphony Orchestra.

Bonci Arrives

Alessandro Bonci arrived Saturday on the steamship Conte Rossi from Naples, and after resting a while in New York will begin his American concert tour which will be interrupted only for his guest appearances with the Chicago Civic Opera Company, and his duties in his New York atelier. Bonci says quizzically that he was lonely in Italy, since all his Italian artist friends were in New York and Chicago.

Ralph Angell a Busy Accompanist

Ralph Angell, accompanist, opened his season on the evening of October 4 with a concert at the Brooklyn Academy of Music, with Socrate Barozzi, violinist. As in previous years, Mr. Angell will again play extensively this season for Thelma Given.

SOUSA SAYS:

My dear Mrs. Lyons:

I was delighted when I heard you sing, and there is no question but what your success is assured wherever you appear.

Very sincerely,

John Philip Sousa



"Musical Memories of Adelina Patti"

BY

GERTRUDE LYONS

Lyric Soprano

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RHYS MORGAN

The Welsh Tenor

One of those disarming voices of a persuasive quality. Filled Carnegie Hall.—*New York World*.



A well versed singer of ample, fluent voice. Another large warmly approving audience.—*New York Tribune*.

The Auditorium was filled by a clamorous assemblage. Clear and facile pronunciation, which made the text of his song intelligible.—*New York Sun*.

During the FIRST MONTH, Rhys Morgan will appear at

October 15—Scranton, Pa.
18—Niles, Ohio
21—Canton, Ohio
22—Findlay, Ohio
24—Dunkirk, N. Y.
29—Lima, Ohio
31—New Philadelphia, Ohio

November 3—Nanticoke, Pa.
5—Wilkesbarre, Pa.
7—Binghamton, N. Y.
10—Elyria, Ohio
11—Norwalk, Ohio
12—Erie, Pa.
14—Pittsburgh, Pa.

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NEW YORK CONCERTS

OCTOBER 6

Rhys Morgan

Rhys Morgan, a Welsh tenor, who made a successful New York debut late last spring, was heard in recital at Carnegie Hall, Monday evening, October 6. A "sold out" sign was hung in the foyer before the concert began, and the audience, composed largely of his countrymen, greeted him warmly, its enthusiasm being spontaneously manifested throughout the evening. Mr. Morgan began his program with a group of old Italian and English, followed by two Handel numbers from Jephtha, sung fluently and smoothly, with excellent breath control and admirable phrasing. From these it was evident that he is at home in the oratorio style. Songs by Brahms, Schumann, Grieg and Massenet comprised the German and French portion of the program, but it was in the Welsh songs that Mr. Morgan was at his best. There was an appealing wistfulness in Davies' *O na byddai'n haf O byd* and the number had to be repeated. The last group consisted of songs by H. B. Gaul, Protheroe and La Forge, those by the latter two being repeated. Excellent diction is one of this young singer's valuable assets, and he sings with knowledge of style. He was called upon for a number of encores.

Frank La Forge supplied the skillful and artistic accompaniments which one has come to expect from this eminent accompanist-composer, and those, as is his custom, all from memory.

Mark Gunzburg and Sascha Fidelman

A joint recital was given at Aeolian Hall on the evening of October 6 by Mark Gunzburg, pianist, and Sascha Fidelman, violinist, assisted by Mr. Gorner, accompanist. Mr. Fidelman opened the program with a work of unusual interest, new to this critic if not to these shores, being a con-

certo by Karłowicz. It proved to be a work not only brilliant and effective for the violin, but also built upon themes of real worth and developed in a masterly and satisfying manner. Mr. Fidelman played it with much poetic feeling and ascended to heights of great force and power in the more impassioned portions. His second offering, a Ciaccona for violin alone, by Bach, proved his large technical equipment and the clarity of his intonation, and the other numbers on his part of this joint program, nocturne by Chopin in the Wilhelmj transcription, and *Ronde des Lutins* by Bazzini, confirmed the fine impression made in the other works played. Mr. Fidelman is evidently an artist of superior merit.

He was well seconded by Mark Gunzburg, who chose to open his half of the program with the tremendously difficult and trying *Fantasia and Fugue of Liszt-Busoni*. Nothing better could be selected as a test piece, for this work not only demands musicianship of the highest order, and staying power that might well tax the strongest muscles, but also offers opportunity for much poetic playing, tonal nuance and interpretative taste, all of which proved advantageous to the display of Mr. Gunzburg's powers. In a later group he played pieces of altogether different nature—Chopin, Debussy, Saint-Saëns, etc.—and proved himself to be possessed of a fine delicacy which is rarely found in combination with such force as was demanded by the Liszt-Busoni music.

Both artists were warmly received by the large audience which gathered to hear them, and offered the enthusiastic and sincere applause which their offerings merited.

OCTOBER 8

Alexander Brachocki

On October 8, at Aeolian Hall, the second recital of Alexander Brachocki, pianist, was presented before a large audience. A program made up of compositions by Liszt, Beethoven, Chopin, Stojowski and Paderewski was played by this artist in a manner deserving of the enthusiasm he aroused. His technic was admirable and was an outstanding feature of his fine performance. His tone was of good quality and his interpretations were especially commendable. After his final number, Liszt's *La Campanella*, so great was the applause that Mr. Brachocki gave at least three additional encores before his hearers were satisfied. The New York World said: "The performer's skill is admirable and his technical ability is undeniable."

OCTOBER 9

Carmen Reuben

At Aeolian Hall, Thursday evening, October 9, Carmen Reuben, mezzo-soprano, gave a song recital of difficult numbers, such as *Pescatrice* (Ligurina, Rotani); *Spigagie Amate*, Gluck, and *Furibondo*, Haendel. In these she revealed a powerful voice and a clear enunciation. Her German and French songs were well rendered, and interpreted with unusual feeling and pathos. Her voice was at its best when singing the two groups of English songs, by Roger Quilter, Martin Shaw, Armstrong Gibbs, Arnold Bax, Carpenter,

Charles King, Gilbert and Deems Taylor. Other composers featured on her program were Chausson, Rachmaninoff, Rimsky-Korsakoff, Grieg and Weingartner, in which one feels her selection was cleverly made. She was the receiver of numerous floral tributes, these making a picturesque background, and several encores were demanded at the end of the program.

Her accompanist, Charles King, gave pleasing and sympathetic assistance at the piano.

OCTOBER 10

Hugo Kortschak

A violin recital of merit took place in Aeolian Hall on Friday evening, October 10, given by Hugo Kortschak, whose work is always certain to excite admiration among discriminating music lovers. Once again the program, in the nature of a sonata recital, served to provide the artist with a worthy field for displaying his mastery of technical difficulties.

The opening number, played in conjunction with the pianist, Francis Moore, whose name has been associated on previous programs with that of Mr. Kortschak, introduced a new composition by David Stanley Smith, dean of the Yale University of Music. This sonata, in A minor, op. 51, dedicated to Mrs. F. S. Coolidge and published by the Society for the Publication of American Music, was given its first performance here. It proved to be an interesting work, well constructed, melodic and peppered with fanciful passages. The composer, who was present in person, shared the applause of the audience with its interpreters.

Bach's sonata in G minor for violin alone served as a brilliant medium for the display of Mr. Kortschak's merit as an artist, showing, in addition, his technical ability, fine feeling and tonal quality.

In conclusion, a fitting climax to the well balanced program, Noreen's suite in E minor, op. 16, for violin and piano, was offered, the emotional music introducing new opportunity for Mr. Kortschak's artistry. Vera Giles co-operated splendidly with him at the piano. The large audience applauded this offering until the two performers were obliged to add an encore number to the already complete program.

OCTOBER 12

Anna Burmeister

Anna Burmeister's song recital on Sunday afternoon October 12, brought to Town Hall a large and eager audience. Miss Burmeister's delightful soprano voice was at its best in Bach's *Bleed and Break from the Passion* According to St. Matthew, Beethoven's *With a Painted Ribbon* and Durante's *Danza, Danza, Fanciulla Gentile*, which formed her introductory offerings. The second group was composed of German numbers, including Brahms' *Meine Liebe Ist Grün*, two selections of Hugo Wolf's, *Erich Wolff's Ich Bin Eine Harfe*, and Herman's *Waldezauber*. These short, expressive numbers served as a medium to display the clarity of tone and splendid control which form an important factor in this artist's appeal as a vocalist. Throughout her French group, particularly in Debussy's *Clair de Lune* and Hahn's *Le Printemps*, velvety tonal smoothness prevailed, causing such warm appreciation in her auditors that she was forced to repeat the latter number.

The five final English selections were in keeping with the high standard of the rest of the program. Wood Song, by Frederick Schauwecker, who accompanied Miss Burmeister on the piano, received an enthusiastic reception, and also required a repeat. Barnett's *Nightingale Lane* and *Beyond* were exquisitely rendered, allowing full play of the singer's flexible voice.

In every variety of mood Miss Burmeister's attractive personality was evident and the enthusiasm of the audience demanded additional encores to the repetitions.

Mischa Elman

On Sunday afternoon, Carnegie Hall was filled to capacity to hear the first recital of the season by Mischa Elman. The distinguished artist was assisted by his sister, Liza Elman, pianist. The second number on the program was the sonata in G major, Beethoven. Brother and sister were recalled time and time again.

Mr. Elman's first number was the *Partita in E minor, Bach-Nachez*. His third group was made up of a *Fantasia Rhapsodique* by Albert Dupuis, played for the first time in this country. It is in three parts, and made a most favorable impression on the audience. Particularly the first movement was marked by lyrical passages, which had the delicacy and beauty of Massenet. It impressed itself on the hearer's mind the more forcibly because of the exquisite Elman tone. The last group contained numbers by Bloch, Mr. Elman's own arrangements of an etude by Rode, his own arrangement of Rubinstein's *The Dew Is Sparkling*, and Wieniawski's polonaise in D major. There was the usual demand for encores, which Mr. Elman graciously responded to.

Alma Gluck

Mme. Alma Gluck, after an absence of several years, returned to the concert field in a concert at the Manhattan Opera House on Sunday afternoon, October 12. Mme. Gluck was assisted by an excellent cellist, Yascha Bunchuk, who played two groups. She began with an old favorite of hers, *With Verdure Clad*, but was plainly nervous during its delivery. With the second number, *My Mother Bids Me Bind My Hair*, she recovered her composure to a great extent. There are parts of Mme. Gluck's voice which still retain all the old beauty that so distinguished it but it would be wise for her to choose programs that call less upon her upper register than the one she sang on Sunday. Her direction is, as ever, impeccable in whatever language she sings. There was an audience that fairly packed the big house, upstairs and down, and was most enthusiastic in its applause for both artists. Samuel Chotzinoff played excellent accompaniments.

Lambert Murphy Ready for Long Tour

Lambert Murphy, tenor, has returned to New York from his long summer vacation in the New Hampshire hills and is now ready to start on a six weeks tour which extends to the Pacific Coast and which will keep him occupied until December 1.

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"The last word in organ playing."—*The New York Times*.

"A genius unique in the organ playing world."—*London Criticism*.

"Mr. Farnam showed himself to be a player of the highest technical accomplishment and of great musical perception. His playing of the three Bach items, with which his programme opened, placed him as one of the foremost organists of the present day."—*Musical Opinion*.

"In every branch of art there is always one who stands at the top, one who, in the opinion of experts and of his own profession, is the master. Such a one is Lynnwood Farnam."—*Washington, D. C. Herald*.

"Mr. Farnam is, without doubt, a complete master of 'the King of Instruments,' and has a reputation of which very few can boast."—*Devon & Exeter Gazette, England*.

"There is a striking resemblance between the playing of Farnam and that of Fritz Kreisler, the only interpreting artist with whom the great organist can be compared. There is the same deceptive ease in mastering technical difficulties, the same rhythmical buoyancy, the same intellectual certainty and restraint, the same authority of interpretation. Both men have an uncanny knowledge of the idiom of their instruments, constantly revealing new effects of beauty."—*The Albany Evening Journal*.

"Lynnwood Farnam's playing might be described as marvelously satisfying in its perfection of technic, refinement and artistic balance. It is wonderfully expressive, colorful, masterly in every detail. Many of the most experienced at Mr. Farnam's recital felt that nobody living could have quite equalled the playing of this man."—*Rowland W. Dunham, The American Organist (New York)*.

"Those who have been fortunate enough to hear Farnam play, have never forgotten the experience. They have heard a master organist."—*The Washington Herald*.

NOTABLE APPEARANCES	
York Minster, England	University of Wisconsin
Southwark Cathedral, England	Yale University
Westminster Cathedral, England	Town Hall, New York
Christ Church, Cathedral, Oxford, England	Fourth Presbyterian Church, Chicago
Trinity College Chapel, Cambridge, England	Harvard Club, Boston
Rath Abbey, England	Church of the Holy Name of Jesus, Maisonneuve, Quebec
American Cathedral, Paris, France	Christ Church Cathedral, Montreal
St. Mary, Redcliffe, Bristol, England	Cathedral of St. John the Divine, New York
Church of St. Ouen, Rouen, France	St. Thomas', New York
Emanuel Church, Boston	Old St. Bartholomew's Church, New York
Carleton College, Northfield, Minn.	Old Trinity, New York
Second Church, Newton, Mass.	New Old South Church, Boston, Mass.
Knox Church, Saskatoon, Canada	St. Paul's Church, Troy, N. Y.
Wanamaker Auditorium, N. Y. C.	Church of the Epiphany, Washington, D. C.
Cleveland Museum of Art	First Congregational Church, Washington, D. C.
The Auditorium, Melrose, Mass.	
Oberlin College	
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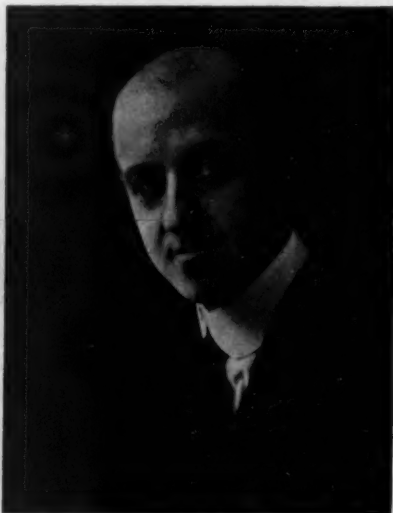
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NEW YORK CITY

LYNNWOOD FARNAM
Canadian Organist

Premier Virtuoso of North American Continent



THE MAINE FESTIVAL

(Continued from page 5)

Midsummer Night's Dream was delightfully substituted. The Rhapsodie, played at the other Festivals, seemed a wonderful melodic fabric into which was infused the spirit of the wild, strange folk of Magyar-land. The final orchestra number was the favorite overture from Lohengrin beginning act three.

THE SANCTUS

Prof. Chapman's Sanctus, sung by the full choruses with incidental solo by Mr. Snyder, is a remarkable choral work. It gives each division full opportunity of showing the beauties of part singing. The solo was particularly harmonious and there seemed to be but two defects: that the solo part ought to be picked up later for best effect, and that none of the choruses shaded enough so that the Sanctus could be worked up to the big crescendo with which it should end. The other chorus selection was Shaw's Worship.

Opening night concert ended with the combined singing of audience and chorus, with orchestra accompaniment, of The Star Spangled Banner.

MARIA JERITZA

Not in years has Portland been favored with so beautiful an artist as Maria Jeritza. With nothing imperious in manner or face, deeply gracious, lovely and statuesque in figure, her appearance caused a sensation and her singing heightened the enjoyment of the Festival. Her mellow, luscious voice was delightful, and one was struck not only by the mastery of her interpretations, but by the markedly different tone quality which she seemed to give songs of various types.

The largest opening night audience, containing over 4,000, which Portland has seen for many years greeted the singer. Governor Baxter of Maine, Senator Bert M. Fernald with parties were among the notables present, while a special guest of the chorus was Baron Popper, Mme. Jeritza's husband.

There was tense silence through her first aria, Suicidio from La Gioconda; then the audience burst into applause which lasted for several minutes. Her second aria, from Lohengrin, was rich with feeling and showed the vibrant quality of her voice. Her subtle contrasts were particularly noticeable in the groups of songs which included Schumann's Dedication; the Song of the Lute from Korngold's Dead City, in which she made her American debut; Strauss' Cecily; Debussy's Evening Fair; Ah, Love But a Day by Mrs. H. H. A. Beach, and The Answer by Robert Huntington Terry. Her encores were as happy in choice, among them being the youthful Cuckoo Song; Land of the Sky Blue Water by Cadman, and an air from Cavalleria Rusticana. There were six recalls following the final number.

JOAN RUTH AND ALFREDO GANDOLFI

Not in years has a more captivating young singer appeared at a Festival than Joan Ruth, the diminutive soprano who is the Metropolitan's youngest star. "Babe" Ruth Maine audiences called her. She was like a suggestion of spring when she sang at the Artists Matinee. She had her audience with her before she had begun to sing the lilting measures of the Strauss waltz. This arrangement, by Estelle Lieblich, which calls for much coloratura work, she sang with the ease of a simple ballad, and her voice soared above the orchestra, high and clear. Her hearers were enraptured. Then she sang the Musetta Waltz. Portland demanded a second encore and she chose Sleep My Darling by Mana-Zucca, sharing the applause with the composer.

Alfredo Gandolfi, who appeared on the same program, could not have chosen anything to appear to better advantage than the Toreador Song from Carmen. His deep voice, fine stage presence and dramatic power won him deserved approbation. For the encore he sang The Holy City in Italian.

The chorus work for this concert was still better than at the opening. In James P. Dunn's Music of Spring, the parts were especially well balanced and rhythmic. They also rendered Myles B. Foster's Song of the Gale with great effect, and for the most ambitious number, Horatio W. Parker's Hora Novissima.

The opening orchestral selection was No. 1 of the Casse Noisette Suite by Tchaikowsky. Russian Fairy Tales, by Liadow, which included Tabatiere a Musique, Baba Yaga and Kikimora, a fantastic and attractively arranged group, represented a fine example of exotic beauty.

BENNO RABINOFF AND JERALDINE CALLA

Benno Rabinoff, the young Russian violinist who appeared for the first time last winter in the Chapman Series, made his only appearance at the orchestral concert. He was the shining star of the program. The response of the audience

to his playing was overwhelming. He has big tone, and a rapidity of execution scarcely short of wonderful. The Tchaikowsky concerto, which he gave with the orchestra, was rendered with an expression which lifted it far above the merely technical. His performance showed intuitive feeling and impetuosity. His harmonics were of surprising sweetness and at the close of the concerto he received a tremendous ovation. Insistent applause brought several delightful encores, the most attractive of these being Kreisler's Schon Rosmarin, played with harp accompaniment.

Another new soprano was Jeraldine Calla who appeared on this program. She is charmingly sweet with a voice of the quiet lyric type. Her programmed number was Ah Non Credea Nurarti, from La Sonnambula. Miss Calla sang for her first encore, Carry Me Back to Old Virginia. Her Naturalness was one of her chief charms. She sang the second encore, Dear Sweet Violets, without accompaniment.

At this concert Mana-Zucca's Ode to Music, composed specially for the Maine Music Festivals, was performed. Mme. Mana-Zucca herself played the piano part with the orchestra. The lyric to the Ode was written by her husband, Irwin M. Cassel of Miami, Fla., who was also present. Under direction of Prof. Chapman, orchestra and chorus gave a delightful rendition of this beautiful number. There were two solo parts: one of these taken by Miss Calla and the other by Devora Nadworney, the contralto. It was a vivid performance splendidly sung and one which will long be remembered. The Ode to Music deserves a place in all choral societies.

Tchaikowsky's Symphony Pathetique, first and third movements, was the sublime orchestral number. Familiar as this symphony is, repetition only endears it to the hearer.

WILLIAM GUSTAFSON

The popular matinee devoted to lighter music brought the overture from the Flotow opera, Martha, well executed by the orchestra. The harp interpolation was especially appealing. Other orchestral numbers were the fascinating Bacchanale from Saint-Saëns' Samson et Dalila, and After the Ball by Czibulka.

William Gustafson, the bass, who substituted for Enzo Bozano now ill in Paris, proved a delightful surprise. He is gigantic in appearance with a voice that is both forceful and dramatic. He did full justice to Verdi's Il Lacerato Spirito, the wailing lament of Simon Boccanegra. For encores he sang On the Road to Mandalay, Four Jolly Sailors and The Tally-Ho. The audience recalled him several times.

Two light chorus numbers were Keep On Hopin, and When My Ships Come Sailing Home, wherein Prof. Chapman had the chorus repeat the refrain twice, because of the beautiful sustained notes which the sopranos emphasized so well.

ETHEL WOODMAN AND MARCIA MERRILL

At Bangor on October 4, at the matinee, Ethel Woodman, who is studying in Boston, shared honors with Mr. Gustafson. She has a fine contralto voice of rare charm. Her numbers were Amour Viens Aider from Samson et Dalila; My Lover Is a Fisherman by Lily Strickland; Cradle Song by Kate Vannah, and the Massenet Elegy. Her home city showed its approval by its warm applause and many recalls.

Marcia Merrill appeared with Mr. Gustafson at Portland on October 8. She is a pleasing mezzo-soprano who easily filled the big auditorium. Her selections were Song of the Robin Woman by Cadman, Henschel's Morning Hymn, and the Gavotte from Mignon as an encore.

MARGARET MATZENAUER

Margaret Matzenauer, the contralto who appeared at Lewiston on the evening of October 9, received a genuine ovation at the close of her first appearance when she rendered Oh Don Fatale from Don Carlos. Restfulness, warmth and sympathetic feeling she has in abundance, and the seductiveness of her aria, My Heart at Thy Sweet Voice, from Samson et Dalila, had such allure that poor Samson was not to be blamed for yielding to such a temptress. Mme. Matzenauer generously responded with an encore after her first number. This was In the Time of Roses. Her second number was a group of three songs, Rachmaninoff's The Silent Night, On the Wings of Dream, wherein she interpreted all the moods of a sleeper, and Fauré's Chanson Normande. Mme. Matzenauer grudges nothing. There is magic in her rendition of such home tunes as Drink to Me Only With Thine Eyes. The second extra number was By the Waters of Minnetonka, and when she began Annie Laurie there was enthusiastic applause. Her final group was Del Riego's Homing and two Spanish folk songs, Estrellita

and En Cuba. Love's Messenger and Home Sweet Home closed the momentous opening night of Central Maine's second Festival.

IL TROVATORE

Never has a finer thing of its kind been given in Maine than the opera, Il Trovatore. Costumes were from the Metropolitan Opera Company, and there was just enough scenery to make a harmonious frame for the stage, with its colorful background of the full chorus in gypsy attire.

Marcella Roeseler's Leonora was an agreeable surprise. Her voice had ample range, combined with a delightful coloratura, in the most impassioned measures. Her recitative was even, musical and pathetic, and showed intensive dramatic qualities. Leonard Snyder, in the role of Manrico, made a great hit. His voice is like a powerful bell, sensational and dramatic. It was in the aria at the end of the third act that he reached the climax of interpretation when after repeated curtain calls Director Chapman permitted him to repeat the song.

It was also a pleasure to hear Devora Nadworney, who is a familiar artist to Maine audiences, interpret such a tremendously dramatic part as Azucena. Her voice vibrated with such hate and revenge that she swept the audience along with her. Mr. Gustafson was entirely satisfying in his conception of Ferrando and he had a distinct triumph in the introduction to the opening act. Mr. Gandolfi, despite his dramatic rendition of the Toreador song, gave no hint of what he had in reserve as the Count di Luna. Wherever he appeared he dominated, not only by force of personality, but by his electrifying voice. At all times it easily filled the big auditoriums, but in moments of intense emotion, as in the convent scene, it rose to full crescendo. Again Joan Ruth charmed as Inez, furnishing fresh contrast to her mistress.

The chorus work was at its best. And to select the best of the duets, trios or quartets of the opera for distinction would be impossible. As for the orchestra, it was fully satisfying, a rich and beautiful support.

NOTES

The ballets in each city were especially noted for their grace. At Bangor the dancers were from the Odiorne School; at Portland, the girls were from the Emerson-Mason School of Dancing, while those at Lewiston were from Mrs. Fannie Tewksbury Heth's Academy of Classic and Interpretative Dancing.

Dorothy Hicks was Festival chorus pianist at Bangor; Mrs. Gilman Davis at Portland, and Helen Watson at Lewiston.

Accompanist at Bangor for Festival soloists was Wilbur S. Cochrane of that city; at Portland Mrs. Davis, and at Lewiston, Prof. Chapman.

A reception was given to Miss Nadworney by her many Lewiston friends in her dressing room, following the opera.

At the close of the opera the stars brought both Prof. and Mrs. Chapman on with them to share in their ovations, an act appreciated by everyone.

Franklin H. Gordon of Bangor, clarinetist, engaged to play with the Festival orchestra at the Maine Festivals, will play with the New York Philharmonic Orchestra on its western tour this winter. L. N. F.

Isadore Freed a Busy Musician

Isadore Freed, director of the department of music at the Y. M. and Y. W. H. A. in Philadelphia, is a well known pianist and composer. Mr. Freed has arranged most interesting programs for the season for the Y's. He states that there will be twelve concerts and musicales, all given by artists of high rank. For the members themselves there will be a choral society, a string orchestra, music lectures, sight-singing classes, and other activities.

Ravinia Head in New York

Louis Eckstein, president of the Ravinia Company, is at present in New York in his offices in the Aeolian Building, where he expects to remain for some time.

Helen Allerton Sings in Loveland

Helen Allerton, prima donna of the Greenwich Village Follies, has been singing Mana-Zucca's lilting melody, in Loveland, with success.

Caroline Alexander in Boston Recital

Caroline Hudson Alexander, soprano, will give her annual Boston recital in Jordan Hall on November 15.

Two Engagements for Ruth Rodgers

Ruth Rodgers has been engaged to sing in New York on October 22 and in Elmira on October 23.

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GABRILOWITSCH SUBSTITUTES FOR MENGELBERG, ILL AT AMSTERDAM

Instead of Appearing as Soloist He Conducts—Well Received Also at His Own Concert—Kreisler and Stefi Geyer Heard

Amsterdam, October 1.—It is often a fault of gifted people who shine in their own sphere to wish to conquer in another field. The great actor, for example, who is an excellent comedian, does not rest before he becomes a

here and disappointed me a little, as I had expected it to be of more striking originality, whereas I found it reminiscent at times of Strauss and at others of Debussy. Regarded technically, it is a masterpiece of orchestration, and fragments here and there reveal the genius of the talented Russian.

MENGELBERG REAPPEARS.

The first concert of the winter season took place on Thursday evening, two facts making it a gala occasion, namely, the re-appearance of Mengelberg in his old place, and Kreisler. This was a double reason why the hall should be packed to the doors—and it was! The air fairly tingled with enthusiasm, and both Mengelberg, masterfully conducting Cherubini's overture to *Les Deux Journées* and the Schubert unfinished symphony, as well as Kreisler, who gave us the Mozart D major and Mendelssohn concertos in his incomparable way, were greeted with such storms of applause that only a dimming of the lights gave the final hint that nothing more could be expected.

SOLOIST TURNS CONDUCTOR.

The following day a much-concerned public read in the newspaper that Mengelberg had been taken ill, and been taken to the hospital. A serious situation! Not for him, it is to be hoped, but for the subscribers and for the members of the Concertgebouw Committee, who tore their hair in their anxiety to know who would conduct the Sunday afternoon concert. Gabrilowitsch was to play the Brahms B flat concerto, and several members of the orchestra told me that when he rehearsed it with Mengelberg it had been a beautiful rendition, worth travelling far to hear. As matters turned out, we were robbed of hearing it, but were thankful that Gabrilowitsch proved to be the man of the hour, for he conducted the concert in Mengelberg's place, repeating his own program of last week.

STEFI GEYER'S REAPPEARANCE.

Last evening the young Hungarian violinist, Stefi Geyer, reappeared here in recital, after an absence of some seven years or more. I did not hear her on that previous occasion, but have been told by many that she was then a real "wonder-child," with the mature technic, grown-up interpretation, and all the other attributes which go to make up one of these remarkable beings. The audience was full of many who had known her playing of yore, and they seemed to share the opinion that her art had ripened considerably. In my estimation, she is an artist of tremendous qualities, and of a strong, deep personality. She played works by Spohr, Bach, Tartini, Veracini, and Wieniawski, and scored a great success.

K. S.



OSSIP GABRILOWITSCH.

tragedian, which change is not always accepted by the public. Ossip Gabrilowitsch as a pianist is of such individuality that it seemed to be too great a wonder that his conducting could be on an equal plane. This was before I heard the Amsterdam Symphony Orchestra last week, under his direction. But that experience showed me how many gifts had been showered upon him by the gods, for it proved him to be a master in this second calling as well as in the first. Holding fast the sweep of the big line, as well as giving the finest attention to detail, Mr. Gabrilowitsch's conducting is authoritative and strongly personal. One recognizes in him not only the man who knows exactly what he wants, but the musician of fiery temperament, who makes his men respond to every subtle mood in the music, from the most dramatic movement to the most tender.

SCRIABIN'S DIVINE POEM A NOVELTY.

Weber's Oberon overture opened the program and I was thoroughly astonished that so hackneyed a work could be so thoroughly imbued with new ideas. Schumann's fourth symphony followed, and it sang and pulsed with life under Mr. Gabrilowitsch's baton. This remarkable man conducted everything by heart and I marvelled at his memory, especially in the *Poème divine* of Scriabin, and *Les Sirènes* by Glière. The former of these was given for the first time



A RUSSIAN COMPOSER PUTS TRILBY INTO OPERATIC FORM.

(1) The late Alexander Yourassowsky, whose opera, *Trilby*, made a distinct success at the Zimin Opera, Moscow, the past season, with his mother, Nadeshda Salin, formerly a favorite singer at the great Moscow Opera. Yourassowsky died of typhus in 1922, at the age of thirty-two years, without seeing his opera produced. (2) A. I. Orloff, conductor at the Zimin Opera, who was responsible for bringing *Trilby* to the stage. (See story on page 42.)

Hans Hess Teaching Art of Cello Playing

"Unto a chosen few it is given to make good music so that it stirs the hearts of men and wakes inspiration and aspiration without which the greatest spiritual endowment of the race would lie dormant and unproductive. I am proud of the supreme gift that is yours."

The supreme gift of Hans Hess, which gave birth to the above enthusiastic tribute by George Christian Channing, noted writer and an admirer of Mr. Hess' art, may truly be said to be an embodiment of the artist's method of teaching the art of cello playing.

To stimulate ideas and ideals which lie dormant in most aspiring and embryonic cellists and lovers of the art is an essential and all-important factor overlooked by most teachers, so much so that the neglect of this factor must be held responsible for discouragement and apparent "lack of talent," so-called, in many who might achieve much but accomplish little because their spiritual endowments lie dormant and unproductive for the simple reason that they have never been aroused.

The tremendous success of the method elaborated by Mr. Hess and the demand for which, because of the general appeal, promises well-nigh to overwhelm the artist, has been founded upon just such factors so warmly praised in the above comment.

Beside mastery of his subject and the ability to impart it clearly and convincingly to others, every great teacher must possess a sincerity in his work so whole souled and so vital as to kindle and keep alive the flame of ambition in the hearts of his students, causing them to live their work and live it continuously instead of approaching it as a problem to be worked at according to the dictates of necessity or convenience.

In addition to a thorough knowledge of his instrument and a rich musical education and understanding, Hans Hess brings to his teaching those qualities of mind and heart which instinctively win the confidence and respect of earnest students and make their growth in ability and understanding steady and natural by sharing the sincerity and ideas upon which his own work is founded.

Mr. Hess has been designated "a teacher of ideas and force, striving only for the best." Henrietta Weber, the well known Chicago critic, wrote of Mr. Hess in the Chicago Herald-Examiner as follows: "An artist who is a born pedagogue with a keen sense of how to convey what he wishes his students to know, is Hans Hess."

At the Hans Hess studios, in the Fine Arts Building, Chicago, several score of enterprising cello students are developing artistry along these same lines and preparing to carry the good doctrine into practice, as artists and teachers. The names of many of them are seen and spoken daily in circles where cello playing is the subject of interest. Many students have completed their studies and are now teaching in educational and musical institutions far and wide; others are members of some of the leading symphony orchestras in the country. A large class has enrolled with Mr. Hess this season and he looks forward to a record season both as to recital and teaching.

The Towers of Spring to Be Heard

Oliver Ditson & Co. of Boston are publishing an unaccompanied male chorus, *The Towers of Spring*, by the late Edward Garrett McCollin, which will have its first performance at the midwinter concert of the Orpheus Club (Philadelphia), under Dr. Arthur D. Woodruff of New York. The chorus will also be sung by the University of Pennsylvania Glee Club (Philadelphia), of which Mr. McCollin was one of the founders, under Dr. H. Alexander Matthews at their final concert of the season. The text is by John Hall Ingham.

Rhys Morgan for Spartanburg Festival

Following his recent song recital at Carnegie Hall, Rhys Morgan, the Welsh tenor, was engaged for a second appearance with the Spartanburg Music Festival. Mr. Morgan had previously been engaged to appear to sing the tenor solo part in *The Messiah* on Oratorio Night, and his second appearance, arranged after his late Carnegie Hall success, was for Opera Night during the same festival season in the South Carolina city. This is most unusual since the custom of this committee is to have no artist on two nights.

Marie Miller Opens Studio

After her arrival from France on October 1, Marie Miller went to Pittsburgh and Erie, Pa., to open harp classes of which she is the supervisor. At the Villa Maria Academy in Erie there is an enrollment of sixteen harp pupils. Miss Miller returned to New York to open her New York studio at 307 West 100th street on October 13.



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MUSICAL COURIER READERS

"Music Is Muscles"

To the Musical Courier:

It gives me pleasure to submit the following comments upon the work of Mr. Zerffi and upon music in general, and if I have "stolen" Mr. Patterson's "thunder," at least I have given him full credit for it.

Sincerely,

(Signed) EDNA BISHOP DANIEL,

"MUSIC IS MUSCLES," QUOTH FRANK PATTERSON

Edna Bishop Daniel,

Teacher of Singing in Washington, D. C.

How remarkable, that centuries have elapsed in which great singers have arisen to fame, and, during the brief years of youth given of their art to the eager world, only to pass into silence in the full bloom of middle-life! This, as we know, has been the vocal history of countless numbers of the most rarely gifted. And why? Because the great masters throughout all the ages of song, down to our own era, have not known the delicate instrument upon which they have taught their pupils to play so madly: the little instrument which both sweetly responds to the gentle master and faithfully yields its full strength at the command of the tyrant whose greed for power destroys it.

At last, there has arisen from our very midst a man who, as a singer and as a teacher, has had the forethought to make a deep and exhaustive study of the vocal instrument, the larynx, its tone resonators, the nose with its cavities, and the mouth, and to demand this knowledge of his pupils. His tireless study and vast experience have taught him that the development of certain extrinsic muscles, which early masters of Bel Canto exploited and upon the use of which present masters still insist, only brings about injury, and, in some cases, paralysis of the tiny muscles of the larynx upon which the singer must depend for the production of his voice.

"Music is muscles," said Mr. Frank Patterson, in the course of conversation in the office of the MUSICAL COURIER. But Mr. Patterson is an instrumentalist and perhaps did not realize how powerful were his words in the ears of a singer and teacher of singing who had just completed a course of several months, studying the larynx, mouth and nose construction under William A. C. Zerffi (insofar as the writer has observed), the one man in the world, who, seeing the crying need, makes bold to clamor that teachers know the vocal instrument, not alone that they may properly develop it, but that they may avoid its injury or its ruin in the process.

The writer had read many of Mr. Zerffi's excellent articles in the MUSICAL COURIER, when the emphatic decision was reached that Mr. Zerffi is right. Communication with him followed, and for months, study of the anatomy and physiology of the larynx, mouth and nose under his direction, which culminated in an intensive demonstrative course in the practical application of the knowledge under Mr. Zerffi's personal supervision, in his New York studios—the most interesting work in which the writer has ever participated.

Crippled voices? Yes, the throats of actually crippled voices, by means of the laryngoscope, were seen. Also, those voices were heard to sing. Crippled voices, the result of ignorance of the construction of the vocal instrument, on the part of teachers of singing; crippled voices in the course of reconstruction according to Nature's laws, under Zerffi's scrupulous care. But the tragedy of all! The writer saw one with paralysis of the internal tensor muscles, one to whom a singing career is forevermore impossible!

Yes, "Music is muscles," but for the singer, not the strong, forceful muscles which the vocal profession has so long over-developed, often to the crippling and even the ultimate destruction of delicate muscles of the larynx, the vitality of which is the life of song.

Mr. Zerffi is indeed correct. We have no right to teach singing until we thoroughly understand the vocal instrument. This knowledge, on the part of the teacher, is the singer's only hope for voice protection.

A Tribute to Herbert Wilber Greene

Philadelphia, October 2, 1924.

To the Musical Courier:

The passing of Herbert Wilber Greene, on September 25, at his summer home in Brookfield Center, Conn., is mourned by his many devoted pupils both in Philadelphia and New York and throughout the country.

Mr. Greene was born near Holyoke, Mass., May 20, 1851. His entire life was devoted to music. Generous to a fault, he aided numerous students to secure a musical education. Besides maintaining vocal studios in Philadelphia and New York, he organized the Metropolitan College of Music in New York and was for many years its president and director, having associated with him such men as Dudley Buck and Charles Hawley. This organization was later made a part of the University of New York.

In 1900 Mr. Greene founded the Brookfield Summer School of Singing at Brookfield Center, Conn., and it was here that the versatility and personal influence of his character reached students assembled from all parts of the country. The Brookfield School developed to a property of eight buildings and wide acreage. Not only private vocal lessons but also classes in piano theory, history, French, Italian and especially the course in normal training for teachers conducted by Mr. Greene himself, prepared many vocalists who have become prominent teachers in our colleges and universities (Vassar, Smith, several southern colleges, University of Illinois). Visiting lecturers at the school included among others Dr. Gow of Vassar, Prof. Farnsworth of Columbia and Dr. Frank Miller.

Associated with Mr. Greene at Brookfield were his accomplished wife, Caia Aarup Greene, pianist; Sara Mesick, his valuable secretary, and Hilda Deighton, contralto under whose supervision several operas have been presented by the students each season since 1915.

Mr. Greene was author of the book, *The Singer's Ladder*

and a Standard Graded Course in Singing. He was the composer of many songs, chief among them being, Briton Fisherman, Coboss, and Quietude. He was the vocal editor of the Etude and the Musical Observer.

Mr. Greene was for many years president of the National Association of Singing Teachers and was a member of the Musicians' Club and the Clef Club of New York.

(Signed) MARY BRAY.

Alice Campbell Macfarlane a "Fairy Godmother"

Lazar S. Samoiloff, starting for California last June, little thought he would create and establish a California Master Class School, endowed by prominent social and musical lights, chief of whom is Alice Campbell Macfarlane, of San Francisco and Honolulu. This was one of the principal results of his stay there, however, for to him has been entrusted the direction of the Master School, starting in May, 1925, and operating both in San Francisco and Los Angeles.

October 10 there was an assemblage of interested souls in honor of Mrs. Macfarlane in her suite, Hotel Ansonia, including luncheon, and remarks by the "Fairy Godmother" herself, to the effect that she wanted to do something in memory of her dead parents in giving the principal endowment sum. William J. Guard, of the Metropolitan Opera Company forces, told of an incident when he accompanied Hammerstein to Washington, D. C., where the two put it up to Mr. McLean to erect a Temple of Music. Mr. Samoiloff told of the inception of the California Master School, of Mrs. Macfarlane's noble gift (one-half of the endowment sum, the remainder being given by prominent citizens), and of the distinguished masters already engaged, a complete list to be announced later. He alluded affectionately to "Billy" Guard as one of his very first friends on arriving in New York seventeen years ago, and "Billy" got back by saying the keynote of Samoiloff's success was his sincerity. William J. Henderson of the Sun was asked to



ALICE CAMPBELL MACFARLANE,

"Fairy Godmother" of the California Master Class School, which starts next May.

say something, whereupon he asked if the assemblage wanted him to give one of his lectures then and there? About this time everyone had met the lovely Mrs. Macfarlane and daughter Alice, as well as Marion Brower, the soprano, her Alameda protege, and merry-making was in order, with pianist Guard to the forefront.

Arnold Cornelissen to Play Own Concerto

Arnold Cornelissen, conductor of the Buffalo Symphony Orchestra, at its first concert of the season will play his own



ARNOLD CORNELISSEN,

conductor of the Buffalo Symphony Orchestra. (Photo by Morrell.)

piano concerto, other numbers on the program being as follows: overture, Marriage of Figaro, Schubert, Unfinished Symphony, Schubert, and the Rienzi overture, Wagner.

A number of well known soloists have been engaged for the season's concerts. Elly Ney and William Van Hoogstraten will appear at the final concert. Mme. Ney and Harry Cumpson will perform a Mozart concerto at that ner.

Mischa-Leon in American Debut

Mischa-Leon, tenor of the Paris Opera, is now in New York, and will make his American debut as a concert singer at Aeolian Hall on Friday evening, October 31. With Walter Golde at the piano, Mischa-Leon will sing songs in French, Spanish, English, German, Danish and Norwegian.

Tiffany to Tour With Symphony

Marie Tiffany has been engaged as soloist for the spring tour of the Minneapolis Orchestra.

Landowska Returning Soon

Wanda Landowska is soon to return to America for her second tour of this country, which will start at New Brunswick, N. J., on November 6.

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Has anyone ever answered America's most famous musical question: "Oh, say, can you see?"

Sir William Gilbert once wrote that "comic operas would be all right if it weren't for the music."

"Joseph Tress, forty-two, well known violinist, died Saturday in Rochester, according to word received here last night. Recently he had been leader of the Eastman Orchestra in Rochester." Such is fame to the New York American—the name misspelled, and three misstatements in two sentences. The late Joseph Press was a cellist, not a violinist; he never was leader of the Rochester Philharmonic Orchestra; there is no such organization as "the Eastman Orchestra."

Who is the mystery man of music? Our vote goes to Schulz-Evler, the hidden figure that made the fine transcription of The Blue Danube Waltz, which forms the final paragraph to so many piano recitals. The reference books have no trace of him. Putting the question in a company of musicians last week, not one had any idea as to his identity. Doubtless many of our readers know who he (or she) is. The first answer will be printed in these columns with acknowledgment to the author and thanks for the information.

The Jenny Lind Association of New York announces its intention of celebrating the 105th anniversary of the famous singer's birth on October 6, 1925, by erecting a monument to her in Battery Park, in front of the Aquarium, where in 1850 she sang her first concert in America. The city has already made a grant of the necessary plot. One wonders if the interest in Jenny Lind would have continued so strongly here had she not been brought so beautifully to mind a few years ago on the occasion of her centenary anniversary through the art and personality of Frieda Hempel.

According to Boston reports Serge Koussevitzky won the Hub without reserve at his first concert with the Boston Symphony, directing a program especially designed to show off the manysidedness of his talent. His favorite warhorse, Scriabin's Poeme de l'Extase, which ended the afternoon, swept the audience fairly off its feet. The value of a reputation was never better illustrated than in the case of the Boston Symphony concert in New York for the coming season. For the last five years or so Monteux has scarcely half filled the house. Within a month after the announcement of the engagement

of Koussevitzky for the coming season, his name has sold seven boxes and over fifty additional pairs of seats, and at the present time practically all the desirable boxes and seats are gone.

Liszt, so said a statement we happened to read last week, in the early part of his career displayed such strength that he frequently required two pianos for one recital, playing the first one out of tune half-way through the program and finishing on the other. Is this authenticated?

Attracted by the stories of the tremendous success won in Australia in recent days by such artists as Mischa Levitzki, Charles Hackett and Toti Dal Monte, the eyes of many others are turned toward the Island Continent. The latest one to announce the intention of conquering it is Mme. Galli-Curci, who will go there in the spring. Without doubt it will be a fresh conquest for her and a real treat for Australians.

It is the International Guild of Composers that will have the honor of introducing Eugene Goossens, the young English conductor, to New York in a concert to be given on December 7. The program, needless to say, will be modern, and will include a new, short Goossens work for wind instruments. Ursula Greville, who will be remembered for her introduction of a large number of new songs of British composers here two years ago, will, it is understood, be one of the soloists, and Frederick Lawrence the other. This is bound to be an evening of special interest. It is surprising that, with all the guest conductors who are to be heard in New York this winter, Mr. Goossens was not invited to conduct one of the regular orchestras at least once.

Upon the shoulders of Henry Hadley has fallen the honor and responsibility of conducting the Sixty-fifth Anniversary Festival of the Worcester Musical Association, just completed at Worcester, Mass., a triumphal success for all concerned, and especially for Hadley, whose ability both as conductor and composer created high enthusiasm. Mr. Hadley's tone poem, Ocean, and his Resurgam for solos, chorus and orchestra, were fittingly placed in company with the established classics, of which the other festival programs were constituted, and were anything needed to confirm the eminent position which this young American composer-conductor deservedly holds, the success of these works should serve to provide it. Mr. Hadley's musicianship is a definitely recognized quality which has made him a national figure, and these latest successes of his, both as composer and conductor, will increase his already established fame. Were congratulations in order—as perhaps they are—they must be equally offered to Mr. Hadley and to the Worcester Association, which has been so fortunate to secure his services.

SYNCOPEP

If Meyer Davis has his way, the world will no longer speak of jazz, black sheep of the music family, but will allude to him as "Syncopep" (it sounds like sinfulpup), which is the winning word in the Meyer Davis contest, of which details have been given from time to time in these columns. The prize of one hundred dollars was split between two contestants who hit upon the same name: Dorothy L. Poole, of West Falls Church, Va., and Joseph Sylvester Kos, of Fresno, Cal.

That is interesting. But far more interesting is the list of judges:

Edwin Hoban, radio editor of the Philadelphia Inquirer;
 W. Victor Guinness, artist-illustrator;
 H. Charles Rawlins, editor of Sport Magazine;
 William B. Shearman, investment banker;
 Prudence Nicholas, radio editor of the Des Moines Capitol;
 Jack Binns, wireless hero.

The MUSICAL COURIER editorial department was likewise asked its opinion, and answered that it considered none of the names submitted worthy of consideration. Mr. Binns coincided in this view, sending the following telegram to Meyer Davis: "Will act on committee. Think all words submitted rotten. Best of those shown my opinion Syncopep and Peptune. My suggestion is Hell's Bells."

So now, instead of jazzing the classics, our jazz hounds will be accused of syncopepping the classics, which is expressive enough, to be sure, for they certainly add the syncopation and the pep.

But how much more expressive is jazz! Not only does it cover the syncopation and the pep, but it also includes the counterpoint, the glissandos, the out-of-tunedness, the sighs and sobs, the laughs and giggles, and all the other stunts which jazz instrumentalists have evolved for the entertainment of the world and the joy of nations.

ART?

One might search the world over for anything more completely inconsistent than the manner of our art-morals squad, not only in New York but also in every city of our great and growing republic. The latest evidence of it comes with the arrest of a Broadway producer because of alleged improper pictures in the lobby of his theater. Whether or not the pictures faithfully represent the content of the show is not stated, nor is it stated that the show itself is improper.

Far be it from the Musical Courier to uphold improprieties, but a mild protest may surely be permitted, without offense, against the glaring inconsistencies of those who have such matters in charge, or who assume control—whether by authority or not is never quite clear.

In other words, either a certain class of exhibition is improper or it is not. And if it is improper, it is always improper; if it is not improper, it is never improper. But, as things are managed today, one need but take a walk in any of our public thoroughfares to perceive the utter stupidity of the "rulings" of our censors, or police, or morals squad, or whatever or whoever it is that has matters in charge.

Almost immediately adjacent to the theater, the manager of which was arrested for the display of "improper pictures," is a news stand upon which are prominently hung the latest issues of some notoriously improper and immoral French periodicals. Their covers are adorned with pictures that surely no theatrical producer in all America would dare expose in his house lobby. Yet there they hang, and the police, apparently, do nothing about it.

This inactivity of the police may be right and it may be wrong—it is not the object of this editorial to enter upon a discussion of proprieties—but, at least, one may aver without fear of contradiction that the vice squad should not be blind in one eye. They ought to have both eyes open and what the eyes see the mind should register, and the mind should agree with itself. But the police mind does apparently not agree with itself. A theatrical producer can be arrested—but to take magazines off the news stands is to interfere with the freedom of the press—at least, we suppose that is the way the police argue.

The impropriety of the art (?) that is used to advertise American theatrical and literary art (?) is, to our mind, rapidly becoming a scandal. It seems that even the most harmless productions must be advertised as "daring." The moving picture that is not heralded in by a plethora of bill-board stuff of risqué character is the exception. Magazines daily make their appearance on the news stands whose covers give the impression of improprieties within (and probably in the majority of cases the impropriety exists only on the cover.)

This country, which is making laws to prohibit everything, even going to the length of amending the constitution to accomplish its ends, appears to have no means of preventing these stupidities which are concealed behind the name of art. And really, when one comes to analyze it all, the worst feature of us is our stupidity. Instead of definitely making a ruling between what is art and what is pruriency, our rulers conduct occasional raids on one side of the street, with a blind eye towards the other side of it, and then end up by attacking some genuine art work, removing from the shelves of our libraries some immortal classic, objecting to some of the exhibits at our art museums, or banning jazz.

And finally, with it all, the police asserts its powerlessness and demands that a censorship board be appointed, a citizens' committee, or some such piffle—as if any committee of citizens could be qualified, unless the members of it were artists, to judge between genuine art, conceived and executed by the creative art impulse, and art (?) whose only object is to cater to those of imagined sporting blood, desirous of dallying with the edge of wickedness!

Educators and politicians who are not musicians and have no knowledge of music, lecture us on jazz and tell us how dreadful it is, even going to the length of calling it immoral—as if music could be! The world's most distinguished musicians tell us that jazz is the only forward step in music made in recent years. And, meantime, managers of amusement places take the line of least resistance and gather in the crowds by dwelling on the danger line.

THE VICTOR COMPANY'S CONTRIBUTION TO THE PROGRESS OF AMERICAN ART

Musicians might easily overlook the notable artistic achievement of the Victor Talking Machine Company in its issuance of a new set of classical records in very original and practical form and with the inclusion of accessories which add enormously to the educational value of the publication.

To describe this new Victor development is not by any means easy. It consists of a large "loose-leaf" binding in heavy boards. The appearance is that of a handsome book, leather bound, measuring thirteen by fifteen inches and about an inch thick. The title is stamped in the leather: above "Music Arts Library of Victor Records," below, the contents of this particular volume, "Schumann Unfinished Symphony; Schumann Quintet."

Opening the front cover one discovers on the cover itself an index of the Victor records contained in the book. Three of these records are devoted to the playing of Schubert's Unfinished Symphony by the Philadelphia Orchestra under the direction of Stokowski; two of them are devoted to the playing of the Schumann Quintet in E flat major by Gabilowitsch and the Flonzaley Quartet.

The leafing of the book itself consists of a series of envelopes made of heavy paper, each envelope holding a single record. The first envelope is headed with a portrait of Schubert, underneath which is printed a description of the circumstances which led to the writing of the Unfinished Symphony and a description of the symphony itself, its form, content and orchestration.

The next envelope offers a portrait of Stokowski and continues a description of the symphony, concluded on the next envelope, which holds a picture of the Philadelphia Orchestra. Next we come upon portraits of Schumann and Gabilowitsch, and on the final envelope of this volume is a picture of the Flonzaley Quartet, while these two pages offer a description of the Schumann Quintet, and the inside back cover an extended note upon the subject of Chamber Music.

This short description of the volume seems necessary to the editorial comments which follow, for one must know the nature of the work to be able to appreciate its true significance to art.

This significance cannot be overestimated or overstated. One will best appreciate its meaning by a comparison of what is with what was. The old order of things before such Victor development may be easily described—if musician, teacher or student had opportunity to hear symphony or chamber music at all (and those who have such opportunity were, and are, few enough!) it was only once a year, and perhaps only once in many years, or once in a lifetime, that it was possible to hear Schubert's Unfinished Symphony or Schumann's Quintet.

To know them, actually and really to know them, was, for the very great majority of musicians, an utter impossibility. For, to read or study a score, however carefully and thoroughly it may be done, can never be the same as actually hearing the music, and, though the music might be played, very imperfectly, on the piano, or piano four-hand, it still would give no proper idea of the weaving of the parts, the wonderful counterpoint of passing voices, or the color of the orchestral score or of the various instruments of the string quartet with the piano.

And even after Victor records began to solve the problem, one was still condemned to a trip to the library, a search through many volumes, to obtain data concerning the music played. This information is now offered in condensed form in the book which holds the records, so that the music may be played in proper sequence, with understanding.

This is a very remarkable artistic and educational development, and perhaps the most notable feature of it is the fact that the Victor Company puts forward this expensive publication on the strength of its faith in the musical taste of the American public. It offers to the American public at large what is generally, probably erroneously, assumed to be of interest to only a very small and elite public—chamber music.

With this publication, there ceases to be any excuse for any musician, student or teacher in these United States to claim lack of opportunity as a reason for limited and restricted knowledge. Schubert, Schumann, the Flonzaleys, Gabilowitsch, Stokowski and the Philadelphia Orchestra, are brought to the musician, wherever he may be located and however meager his opportunities, in this single publication, which does not exhaust a tithe of the immense Victor catalogue.

And, as a result largely of Victor efforts, America is gradually attaining the standard already attributed to us by Europe—that we have the best judgment

in musical matters of any people in the world. We know the world's greatest music and greatest artists through personal contact, and we are offered opportunity to know them through Victor records as well. Surely if we are not the world's most musical nation it is our own fault.

JUST WHAT THEY DESERVE!

Il Maestro Gennaro De Luca, from the Royal Conservatory of Naples, has the courtesy to send us (from Brooklyn) a clipping from the New York Telegram and Evening Mail of September 17, 1924, which reads as follows—and we are printing it conspicuously because it is so truly lovely and must not be permitted to play the modest role of shrinking violet unseen and unknown to fame:

"By way of variety from the usual run of sopranos and contraltos who have monopolized the microphones of all the New York stations indiscriminately for their personal exploitation, the appearance of an established singer comes as a rare treat. It will be uplifting to one's musical taste to listen in tonight on WOR and hear and compare the rare quality of voice exhibited by Anna Ruth Turkel, protegee of Antonio Scotti, with what is customarily offered."

Quite apart from the extent to which it may be proper to claim that Anna Ruth Turkel is an "established" singer, and with a good deal of doubt as to what that far-reaching term may mean, the fact is that this newspaper comment expresses exactly and correctly the opinion held by the critics, the public and the radio people themselves of the "unestablished" singers who monopolize the microphones for their personal exploitation, as the Telegram and Mail so aptly phrases it.

Il Maestro De Luca wrote to WOR in protest and received the following reply: "May I thank you for your letter of September 18, but there is really nothing that WOR could do relative to articles which are written by the Radio Department of the New York Telegram-Mail. (Signed.) Joseph M. Barnett, Director Station WOR."

Upon which Maestro De Luca comments as follows: "I believe it corroborates the opinion that what is given 'for nothing' is appreciated 'as nothing,' for no matter how much 'apple sauce' the broadcasters may hand out to musicians, not even a word of regret is expressed when a real test comes and occasion arises for at least one of them to express some appreciation of services obtained."

As to being "established," one would really like to know what, in the opinion of the Telegram-Mail critic, this term means. Miss Turkel may be a most eminent singer, but "being established" would seem to be another matter and would seem to indicate widespread recognition, at least to the extent of the name being familiar and a certain amount of press publicity. We would really be interested in having the Telegram-Mail and some of the radio people give us their definition of "established."

It is our belief that really established artists, artists who, if they advertised a concert in Carnegie, Aeolian or Town Hall, would attract an audience, artists whose names are familiar to the majority of music lovers, whose names and photographs are in the papers, very rarely sing or play for the radio. It has been reported that the broadcasters are preparing to pay artists and expect to employ the very best of the established players and singers of the day. Is that report fact or fancy?

A LA PUCCINI

It will surely be interesting to Giacomo Puccini to find out how he does his work. Here it is, in the romantic words of Gino Monaldi, who has written a book about it:

When his soul fails to find the inspiration it invokes, the composer, abandoning piano and score, leaps into one of his three launches and seeks the notes of an unvoiced melody on the dancing waves of his enchanted lake—or he takes a spin in his automobile, finding there diversion, and sometimes the needed stimulus. Returning home he passes some hours in reading the newspapers and in dealing with his heavy correspondence. In answering letters our Giacomo is not over punctilious, but sooner—or later—they always find a reply. All this takes place in the morning, and in the afternoon, after a few good shots at game in the fields, he comes back to work—but work is more frequently resumed in the night hours, when the house is wrapped in sleep. Then it is that Puccini, furnished with an enormous pencil, between a cup of coffee and several cigarettes, runs his hands over the keys of his piano and commits to the score the half-formed fantasies of his impassioned spirit.

From the still solitude of that great hall and from the open windows that give upon the lake go forth the improved

notes, which on the following morning he sometimes hears with surprise sung by the Tuscan peasants, who are so quick to take up a melodious refrain.

What a picture—the rather heavy and not exactly young composer "leaping" into one of his fleet of launches!

ELEANOR EVEREST FREER, M. M., WRITES—

Eleanor Everest Freer sends words, several words, to the MUSICAL COURIER, on the subject of "Music and Musicians, or Woes of a Woman Composer," and appears to interpret those woes as being due to such dreadful persons as opera managers in general, opera backers, also in general, and quite a number of these dreadful persons in particular.

The MUSICAL COURIER really cannot print these sweeping and comprehensive attacks on all sorts of people and things, attacks made by Mrs. Freer simply and solely because these worthy gentlemen fail to agree with Mrs. Freer upon the subject of opera in the vernacular—which means English—and opera by American composers.

Surely no organ or society could be more wholly in favor of opera in English (with reservations) and opera by American composers (also with reservations) than the MUSICAL COURIER! That has been proved over and over again by the efforts of this paper to advance the cause by every reasonable means. But within the limits of "reasonable" means, or effective means, we do not include indiscriminate attacks upon everybody in sight and "conditions" as they are.

We do not believe that it would be wise to make a clean sweep of operatic art as it exists in America, in an effort to replace it with something that is, to use a mild term, an unknown quantity. Assuming that great American operas exist in sufficient number to replace the present repertory of our opera houses, assuming that great American operatic artists exist in sufficient number to replace the foreign artists in our opera houses, assuming that great translations exist in sufficient number to replace the original texts of the classic operas, we still do not believe that we should be deprived of the foreign repertory, of the foreign artist who cannot sing English, of the foreign and original text and word accent as the composer conceived it.

In other words, we do not believe in being one-sided. We fail entirely to perceive why, since we have wealth, we should not employ our wealth in purchasing the best art and the greatest variety of art that the world has to offer. We fail to perceive that the American artist is being pushed out by the foreign artist, and we fail to perceive that the American opera is being unduly discriminated against—nor does the list of American operas published by Mrs. Freer convince us to the contrary, for while this list may, and no doubt does, contain the names of some excellent, perhaps some great, works which are new and with which we are not familiar, it also contains the names of operas that have had their chance on the stages of our great opera houses and have utterly and completely failed—yet they are listed by Mrs. Freer as worthy of performance and, apparently, as an argument to prove the neglect of the American, though until she shows some discrimination she can hardly expect her propaganda to carry much weight.

Nor will Mrs. Freer be successful in moving the powers that be until she gets that chip off her shoulder. More flies are caught with honey than vinegar!

AMATEUR OPERATIC SOCIETIES

In London, interest in amateur operatic societies has increased to such an extent that they have been able to band together and lease a theater in the center of the city. Advice from our London office says that the New Scala Theater which is being given over solely to the use of the amateur operatic societies of London, opens under the new regime at the end of October with a gala week during which there will be given three evening performances of the Gilbert and Sullivan opera, The Gondoliers (by kind permission of the d'Oyly Carte Opera Company), and three performances of The Rebel Maid (by kind permission of Messrs. Chapell). For these performances all the societies are sending their representatives, so that even the chorus parts will be taken by nominal principals. The societies will rent the theater from the management, bookings already extending well into 1926. Some of the most important societies which will be appearing shortly are: the Stock Exchange Society (Gypsy Love); the Vickar's Society, made up from employees of the famous engineering works (Iolanthe), and the Mayfair Dramatic Society, which will give eighteenth century opera.

VARIATIONS

By the Editor-in-Chief

The Providence Evening Bulletin of October 6 alludes to Handel's *The Messiah* as an opera. That journal no doubt looks upon *Parsifal* as an oratorio and it is right.

Edna V. Horton, of the writing staff of this paper, has bagged these new musical stories:

"Dorsey Whittington, the young concert pianist and teacher, told me some humorous incidents. He and Charles King were giving some two-piano recitals in Connecticut. Early one morning, just having arrived in a town where the concert was to take place that night, Mr. Whittington went to the auditorium to practise a bit, but found that the pianos had not been brought in. Two grand pianos in use at the same time at one concert (and especially their arrangement on the stage for such a concert) was a decided novelty in this place. A man who had recognized Mr. Whittington from the pictures on the posters addressed him in a cordial manner, offering to be of any assistance he could. He began by telling him of the glowing reports he had heard of the concert which these two pianists had given in a neighboring town the preceding evening. His daughter had been present and had given a graphic description. 'But most remarkable of all,' she had concluded, 'was the wonderful grand piano with a keyboard at both ends.'

"Another story, also from Mr. Whittington: A fond father brought his seventeen year old son to Mr. W. for lessons. The dad spoke as follows: 'He never did get along well in school, and I know he wouldn't make a good business man, so I thought he might make a good concert pianist.'

A young American girl from Philadelphia, Leonora Cortez, has been capturing the Berlin critics (as it is called) according to cable reports from the former capital of Pianodom. Press comments just received by mail following Miss Cortez' first recital, September 19, are of the kind that the Berlin solons of the pen indite only rarely in the case of American artists. The program played on that occasion was the following:

BEETHOVEN HALL

September 19, 1924

FIRST PIANO RECITAL

Chaconne	Bach-Busoni
Sonata, op. 110	Beethoven
Scherzo, E major	Chopin
Etude, A minor, op. 10, No. 2	
Capriccio	Alberto Jonas
Pastorale	
Toccata	Arensky
Impromptu, B major	
Variations on a theme by Paganini	Brahms
Danse	Debussy
Claire de lune	
Mephisto Waltz	Liszt

The second Cortez recital took place October 10, with this formula:

Prelude and Fugue, C sharp minor	Bach
(First book)	
Prelude and Fugue, C sharp major	Bach-Tausig
(First book)	
Toccata and Fugue	Liszt
Sonata, B minor	Chopin
Etude, C sharp minor, op. 10, No. 4	
Etude, G sharp minor, op. 25, No. 6	Liszt
Nocturne in B minor	
Waltz, E minor	Liszt
Canzonetta del Salvatore Rosa	
Variations on a theme by Paganini	

For November 8 Miss Cortez plans an appearance with the Berlin Philharmonic and is to play three concertos, Mozart in C minor, Tchaikowsky in G major, and Liszt in A major. Alberto Jonas, former teacher of the talented lady, informs us that she has a repertory of sixteen concertos, and practically the entire standard solo literature. One is justified therefore in looking forward to Miss Cortez's American debut with a large measure of expectancy.

Our dare to Alexander Lambert has brought forth a translation made by him and Sigismund Stojowski of the Chopin manuscript letter which Lambert picked up recently in Europe. The original is in Polish:

My dearest one:

What you did, you did well. Strange world! A fool Masset—and a fool too, Pelten. Masset knew of Pacini's Waltz—and that I had promised the Gazette. I would not take any step before asking him first whether he would not want it for 600 for London. (The price of my compositions usually was 300 fr. to him.) $3 \times 5 = 15$. Therefore, I would be giving so much work for 1,500 fr. That cannot be. The more so as I told him, the first

time I had a conversation with him, that things might yet happen which I could not give away at that price. So, for instance, he could not possibly claim that I should sell him 12 Etudes or Une Méthode de Piano for 300 fr. Similarly, I cannot let him have that Allegro Maestoso which I am sending you today for 300 fr., but only for 600. Also the Fantasy for no less than 500. But the Nocturnes, the Ballade and Polonaise I will let him have at 300, as he already has had the like previously. In a word, for Paris those five things of mine, 2,000. If he does not care for them, entre nous I would prefer it, as Schlesinger would buy them most willingly. But I would not have him consider me as someone who does not abide by agreements. There is but one agreement, an easy one, from honest man to honest man. So he should not complain about hard terms for they are quite easy. I do not want to back out otherwise than honorably from this position. I know I am not selling myself. But you tell him that if I meant to make profit out of him or cheat him I could be writing 15 things a year, poor ones, which he would purchase at 300 and I would derive a larger income. Would that be honest? My dear, you tell him I write seldom, publish but few things. He must not think I am holding up the price, but when you see my 'flies' in manuscript, you will say yourself I might ask 600, when I was given 300 for the Tarantelle (500 for the Boléro). For God's sake, I beg you to respect my manuscript! Don't crumple it! Don't blacken it or damage it. (All things you will not do, but which I mention because I so love the boredom of writing.) Do copy it. Yours will remain in Paris. Tomorrow you will get the Nocturnes,



PLEASED GERMANS PLAYING FRENCH MUSIC

toward the end of the week the Ballade and Fantasy. I cannot perfect it enough. If it bores you to copy, do it for the remittance of your great sins, as I would not trust any thick copyist with that spiderweb. Once more I commend it to your care, for if I had to re-write those 28 pages again I would grow insane. But don't muss it up! I am sending you a letter to Haertel. Try to get me another valet there than the one you have. I probably will be in Paris in the first days of November. Will write you tomorrow. Write. Yours,

CHOPIN.

Monday morning.

Having read your letter I find that he does not ask for Paris only, as he is deceitful. Settle that question as you may. But you sing to him 3,000 pour les deux pays and 2,000 for Paris alone. (In case he should inquire very much about that himself.) For, since the terms for both countries are easier, more convenient to him and me, so, if he does not accept, it may be in order to have a pretext to break off with me. So, let us wait for his answer from London. Always write frankly and deal with him very courteously, my dearest. Be cold—but not to me.

Chopin gives no clue to the identity of the recipient of the letter and it has no date. Lambert wonders with the rest of us whether anyone can solve the question. Could Chopin have been addressing Georges Sand?

An artist is known by the critics he praises.

Last Saturday afternoon a musical acquaintance of ours went to the Epinard race at Latonia, across the river from Cincinnati, and in the evening attended the De Pachmann recital in that city. When pressed for a statement the musical turfite declared that if Epinard had run as fast as De Pachmann played, and De Pachmann had drawn as large an audience as Epinard attracted, everything would have been ideal.

Our special reporter tells us that among other representatives from the world of tone there were present at the great race also Carl D. Kinsey, of the Chicago Musical College, and Rene Devries, of the MUSICAL COURIER.

In connection with the visit to this country of Mme. Leschetizky, a group of former pupils of her husband, the illustrious piano pedagogue, were relating anecdotes of the master the other evening. One of them told this story, originally brought to America by Sidney Silber, the pianist and teacher: "It was in the spring of 1901, when I was in Leipzig. I was sitting in the Café Austria one night, in company with Leschetizky, Godowsky, Hofmann,

Gottfried Galston and Mrs. Godowsky, when Leschetizky began telling stories and told this one: 'About a dozen years ago, when I was doing some concert work, I received a call at my hotel one morning under very peculiar circumstances. Having been up very late the night before, I was taking an extra sleep in the morning, and was awakened by some one hammering on the door. Rousing myself with some difficulty—for I was very tired—I went to the door and asked who was there. A feminine voice answered. The lady said that she was an American and had come with her daughter, a very talented pianist, whom she wanted me to hear. I explained that I was not yet prepared to receive visitors, but she insisted that I slip on a dressing coat and receive them. Well, I thought perhaps that was the best way to get rid of them and so did as they requested. The young woman who was to play was a girl of about twenty and rather good-looking, so I settled back in my chair somewhat mollified and prepared to listen. Such piano playing I have seldom listened to. I could not begin to tell you how bad it was. But, as I have said, the girl was a very nice looking little lady and I did not want to hurt her feelings, so, when the mother turned to me for a verdict, I hedged. I told them that unquestionably the girl had talent, but that the mastery of the piano was a very difficult thing, and that I would suggest a career as a singer for her. They thought it peculiar that I would make such a suggestion when I had never heard her sing, but I explained that as she had such a musical temperament and was so fair to look upon I was sure she would be much more successful as a singer than as a pianist, giving them the idea that almost any one could sing if the attempt was made. So they departed after thanking me for my advice and encouragement. Five years afterward I was roused up one morning under almost identically the same circumstances, and after expostulating with the visitors outside, was obliged to let them in. They were a woman and her daughter. I did not recognize them; was too sleepy in fact, to take much notice of them. The young woman was very good looking and she was going to sing for me. Notwithstanding that I told them I did not know anything about singing they insisted (or, rather, the mother insisted), and only the girl's beauty made the ordeal endurable. Such fearful attempts at tone production with the human throat I had never listened to, yet, not wishing to hurt the young woman's feelings, I temporized. I told her that if in her place I would take up the piano, which was a much easier thing to accomplish than the art of singing, explaining that when she wanted to strike a note all she had to do was to press down a certain key and there it was, but that in singing she had to form the note in the throat, and sometimes it was not just precisely where she thought it was and so was off pitch, etc. I was continuing with my explanation of the vast ease with which one could learn the piano when the mother interrupted, and with flashing eyes said: 'So, sir, that is what you say now? And we have wasted five years, for it was on your advice that my daughter took up the study of the voice.' With that they swept haughtily out of the room, nor did I attempt to detain them, for I had no explanation, and, indeed, did not see very well how I was to extricate myself from the rather unpleasant situation. All of which proves that unbounded ambition is not the only thing necessary for the attainment of great things in music.'

Lawrence Gilman, of the Tribune, voices the heartfelt sentiments of his colleagues of the pen when he addresses these remarks to those persons who are continually writing to the music critics: "Therefore our advice to musical performers and their friends is to act toward the critic as if he were a typhoid carrier: that is to say, leave him strictly alone, so far as any personal approach is concerned. Send the program and the tickets, and let Nature take its course."

We hope that the process of saving Germany, will not include the symphonies by Bruckner and Mahler.

The music one stands for chiefly is Beethoven, and the music one falls for chiefly is jazz.

All men are equal except when it comes to playing the piano.

A fearful suspicion assails one secretly that the average Frenchman may not be as proud of Vincent d'Indy, as of Suzanne Lenglen and Epinard.

LEONARD LIEBLING.

THE AMERICAN PANTOMIME

The fact that so fine a musician as Deems Taylor has now become a Movie Music Man suggests interesting possibilities in the development of American art, an art which will be quite new and probably individual. Already we have had a few scores written for pictures—by Gilbert, Breil, Wilson, and others—some of them entirely original, some partially original and interlarded by excerpts from the classics, but the time appears to be at hand when movie music will not only be original but also will be of a serious nature.

This depends entirely upon the picture magnates. A few years ago they would not hear of such a thing, their constant fear being, always, that they might get over the heads of the public. Nor is that a mere imaginary bugaboo—it has happened repeatedly that pictures which delight the cultured few among the picture fans have failed to draw sufficient patronage to pay, the fact being that there are few cultured picture fans just as there are few cultured theater fans, as witness the limited number of literary plays that fill the Broadway houses.

But the use of large orchestras in the picture houses, and the inevitable programming of a certain amount of serious music, has induced a change of heart among the directors. They have observed the evident pleasure of the audience in serious music given in a serious and sedate manner, and are beginning to realize that music-taste and drama-taste are two widely divergent things, and that people who like only drama with lots of action still may appreciate a music that is far better than jazz or musical comedy, or even the popular-classical overtures, and such like.

The result will be, let us hope, a coming together of two forces which will permit of genuine creation—the enormously affluent picture industry, quite well able to afford any art experiment it wishes to try, and the American composer of genius who, heretofore, has simply not created in large forms because there has not been the slightest demand for such production. Big minds almost invariably follow opportunity. The picture industry itself proves that, if proof were needed, and the big minds of creative music in America have not created, or have not turned their attention to serious music, because there was no opportunity in that field. Now the opportunity is here, and one would not be surprised to see great symphonic poems created for the pictures, scores so excellent that they will find their way to

the programs of our symphony orchestras. It would appear to be "up to" our composers.

A RADIO JUDGMENT

Federal Judge Knox handed down a decision recently which bears the earmarks of sound common sense, and which it is difficult to see how music publishers can side step. Judge Knox said that, if a musician had acquired from the publishers the right to use copyrighted music for public performance, there was nothing improper in their use of this acquired right for the purpose of broadcasting the music, since that simply increased the size of their audience, and there is nothing in the artists' contracts with the publishers limiting the size of audiences.

That is clear and obvious enough, provided, of course, that there is nothing in these contracts which mentions public halls or theaters in a way that might be supposed to limit the artists' rights, which seems doubtful. Nor can one see where the publishers have any come-back.

The fact of the matter would seem to be, that the publishers made their contracts with artists for the use of their music without taking radio broadcasting into consideration—if such contracts were ever made at all. Our impression is that the performing rights have been given to halls and theaters, a blanket permit covering all copyrighted music belonging to the S. A. C. P., with a charge at so much per seat. This, then, would not give any individual artist or orchestra the right to broadcast. But if individual contracts with artists have been made, then they will simply have to be lived up to until they expire, and then remade with proper broadcast clauses.

It would seem to us that this decision by Judge Knox is a distinct victory for the publishers—though it appears to have been understood as being just the opposite. Judge Knox acknowledges by implication that no artist has the right to broadcast copyrighted music unless he has a contract with the publishers permitting public performance. That this puts a club in the publishers' hands is quite obvious—they need only arrange their contracts in such a manner that their music cannot be broadcasted and the broadcasters will either be put to it to pay or quit.

Furthermore, it is obvious that artists will, under this decision, have to choose between radio and the publishers. The publishers will be in a position to refuse license to any artist who broadcasts, so that the artist would find himself debarred from the use of popular best sellers.

SCHERCHEN, FRANKFORT CONDUCTOR, RESIGNS IN ANGER

Succeeded by Clemens Krauss, Who Opens Opera Season With a Unique Figaro Revival—Cecilia Hansen Plays

Frankfort-on-the-Main, September 30.—It is a peculiarity of the city of Frankfort that crises continually arise in connection with its musicians, so that the most talented are often driven away. Such a crisis has occurred in the case of Hermann Scherchen, who had been appointed by the Museumsgesellschaft for a number of years as conductor of the Museum Concerts with the Opera Orchestra. Scherchen deserves all praise for his unwearied efforts in the fostering and encouraging of modern art in the musical life of Frankfort, and has, in spite of his youth, made a name for himself, not only here but also throughout Europe. We may certainly say that, if Frankfort is to be regarded as a center of modern musical life, it is above all due to Scherchen and Hindemith.

ENTER KRAUSS, OF VIENNA.

The Frankfort Opera has now succeeded in obtaining the services of the young and energetic Viennese conductor, Clemens Krauss, as intendant and general director. For some time efforts have been made to place the directorship of the Opera and of the Museum Concerts in the same hands. And so it came about that Krauss was also chosen by the Museumsgesellschaft for the season of 1925-26, while Scherchen was to be dismissed. But a premature announcement indiscreetly made by a local paper so annoyed Scherchen that he at once resigned, making what is for him a great sacrifice of the twenty concerts he was to have conducted this winter.

Meanwhile the Opera under Krauss, seconded by the new stage manager, Lothar Wallerstein, has opened with a most beautiful representation of Mozart's Figaro, in a highly colored and charming stage setting by Ludwig Sievert.

In this revival a completely new effect is produced by having the stage filled only by lines and colors appertaining to the epoch of the play. Combined with the rich rococo costumes of the same period, it presents a truly harmonious whole. Wallerstein, who, together with Niedeecken in Münster, may be classed as one of the few real operatic regisseurs in Germany, has produced a memorable piece of work. His revival of Figaro is the result of historical, esthetic and dramatic study, with particular reference to Beaumarchais and departing from the usual traditional representation.

The characters appear more sharply defined, their field of action more concentrated and unified. Each single scene has life and grace, which latter quality (the epitome of Mozart's work) is imbued with real Viennese spirit by Conductor Krauss.

Mme. Sutter-Kottlar (known to America under her former name, Lauer-Kottlar, from her Isolde at the Chicago Opera) as the Countess, Permann as the Count, Schneider as Figaro, and Fräulein Kandt as Susanne, were an excellent ensemble. Excellent, too, was Herr Schramm, as Basilio, who has just celebrated his twenty-fifth anniversary of

operatic life. A new singer, Fräulein Rolkowsky, as Cherubino, shows much talent.

CECILIA HANSEN PLAYS BEETHOVEN.

The first Museum Concert under Krauss has included Beethoven's violin concerto, admirably played by Cecilia Hansen, and a most remarkable rendering of Bruckner's third symphony. Krauss has great ability; we must wait and see how our musical conditions develop under his lead. The concerts of the Symphony Orchestra begin in October under Ernst Wendel, as last year, and it is still hoped that Scherchen may remain for the "Verein für Neue Musik" (Society for Modern Music) in which he intends introducing the latest productions of contemporary composers.

HERMANN LISMANN.

Matzenauer Entertains at La Forge Studio

Margaret Matzenauer entertained twenty of her friends in Frank La Forge's studio with an intimate program of songs. Mme. Matzenauer was in opulent voice and seemed to be inspired with fresh vigor for her coming season. She sang about twenty songs, including Bach, Brahms, Debussy, Rachmaninoff and La Forge. Frank La Forge not only played the accompaniments, but added several solos, as did also Ernesto Berumen.

Gunster in Tallahassee

Frederick Gunster, tenor, will appear in recital in Baltimore, October 30, leaving shortly afterwards for a Southern trip which will take him as far as Tallahassee, Fla., for the Centennial celebration there, November 13. This is Mr. Gunster's second concert appearance in Tallahassee within four months.

Wilhelmina Taylor Returns

After a vacation spent in Paris, Switzerland and Italy, Wilhelmina Taylor returned last week. That her time was not wasted abroad will be proven by the fact that she took a vocal lesson every day, including Sunday.

Tokatyan Using Beloved

Armand Tokatyan, Metropolitan Opera tenor, is using Rhea Silberta's new love song, Beloved, on his tour all this month. The song is published in three keys by T. B. Harms.

Estelle Liebling Pupils at Maine Festival

Joan Ruth, Marcella Roessler and Devora Nadworney, all pupils of Estelle Liebling, sang with success at the Maine Festival.

I SEE THAT—

John McCormack has been decorated with the Legion of Honor by the French Government.

Giovanni Martino has been "loaned" by the Metropolitan for some performances with the San Carlo Opera.

Marie Miller, soprano of the Munich Opera, will sing at the Metropolitan this season.

Assemblies are held twice each month at the Felix Fox School of Pianoforte Playing in Boston.

Tito Schipa scored an unusual success as guest artist with the San Francisco Opera.

Josiah Zuro's contest for American composers will be closed at midnight, November 1.

Paul Kochanski is very proud of his "Spanish" Strad.

Sergei Klibanski has removed his studio to 205 West 57th Street, New York.

Nevada van der Veer will sing The Messiah five times during Christmas week.

The New York Mozart Society resumed rehearsals on October 4 with an attendance of one hundred.

Warren Gehrken has moved to Rochester, where he is organist of St. Paul's Church, Vick Park.

Toti Dal Monte will sing with both the Metropolitan and Chicago operas this season.

Henry F. Seibert has been booked for fifteen organ recitals since September 1.

Charlotte Lund had a half-hour talk with the King of Norway.

James Wolf, artist-pupil of Samuel Margolis, is singing Mephistopheles in Faust with the San Carlo Opera.

Romani Romano is devoting more time to teaching. Interest centers in the first New York appearance of Winifred MacBride, a Scotch pianist.

Vera Curtis sang at the Vanderlip Estate for the Girl Scouts.

Herma Menth was presented with a sketch of herself by Garfield Learned.

Armand Tokatyan is using Silberta's new song, Beloved, on his present tour.

Rehearsals of the Novello-Davies Artist Choir have been resumed.

Anna Fitzis is one of the few Americans to sing at the Bayreuth Festival.

Marcella Geon has moved into a spacious new studio at 23 West Sixty-fourth street.

Max Bloch has been engaged for the vocal department at the Dubinsky Musical Art Studios.

Leopold Godowsky believes that jazz is a revelation in rhythm.

The November 13 meeting of the National Opera Club will be devoted to the memory and works of Victor Herbert.

Mrs. Edward A. MacDowell would like to see a dozen or more Fellowships endowed at the MacDowell Colony.

Alexander Savine has amicably severed his connection with the Institute of Musical Art and opened his own studio in New York.

Alice Campbell Macfarlane is the "fairy godmother" of the California Master Class School.

Henry Hadley scored a great success as conductor of the Worcester Festival.

The Folk Music of the Western Hemisphere is the name of a new book by Julius Mattfeld.

Galli-Curci scored a triumph in her first London recital.

Frederick Gunster has a second concert appearance in Tallahassee, Fla., within four months.

Clara Haskil was referred to by Gustave Doret as "Une grande artiste."

Rose Armandie comes to America under the management of Laberge of Montreal.

The Worcester and Maine festivals were two important events which took place last week.

Mieczyslaw Munz reports great interest in music in the Antipodes.

Norman Jollif has renewed his contract with Walter Anderson, Inc., for the third time.

Tullio Serafin, the new Italian conductor at the Metropolitan, arrived in New York last week.

Koussevitzky scored a great success at his first appearance with the Boston Symphony Orchestra.

Frieda Hempel will be under the management of George Engles beginning with the season 1925-26.

Leonora Cortez, pianist, won another success at her second Berlin recital.

Yvonne Dneproff, artist pupil of Cesare Sturani, has been engaged by the Chicago Civic Opera.

Alfred Cortot's next class in Paris will be for Americans only.

Raisa, Mason and Rimini have been chosen to create the leading roles in Puccini's new opera, Turandot.

The Gunn School of Music in Chicago has opened branches in Hyde Park and Austin.

It is reported that Richard Strauss may have a guest engagement next spring to conduct in Paris.

Concert engagements have prevented Szigetti's accepting an offer to become a permanent member of the faculty of the Vienna State Academy of Music.

Granville Bantock's new opera, The Seal Woman, was given its world premiere in Birmingham.

Willy Hess, owing to the illness of Mrs. Hess, has been compelled to postpone his intended journey to America.

Boston is to have a course of twenty lectures on works to be played by the Boston Symphony. G. N.

Carl Flesch to Tour

In addition to his duties as head of the violin department at the Curtis Institute of Music in Philadelphia, Carl Flesch has been booked for a tour by Concert Management Arthur Judson. A series of engagements in the Southwest in February have been arranged.

Sundelius to Sing Marguerite in Hartford

Hartford, Conn., will hear Marie Sundelius as Marguerite in Faust on May 5, when the opera is to be given in concert form by the Hartford Oratorio Society. The popular Metropolitan soprano will fill the date immediately before her recital at Troy, N. Y., on May 6, already announced.

BERLIN SEASON HAS UNPRECEDENTED START

Even September Shows Breathless Activity—"Big Guns" Appear Before Sailing, Chaliapin in Their Van—Gabrilowitsch Has Phenomenal Conducting Success—American Debutants

Berlin, September 26.—In former years, even before the war, when Berlin's musical life had reached its climax, the season proper started in October, and the month of September only formed an up-beat, as it were—a rather insignificant "weak" part of the measure, which gained its full weight only in October. The energy which the present musical season shows, however, is quite surprising.

There is nothing of a weak up-beat in this month of September. We are already swimming in the midst of a very vigorous stream of music and professional critics are made to see very clearly that September is no longer a month of vacation, as formerly. In the musical field of activity, at any rate, it is hard to perceive a sign of that economic and financial depression which otherwise is weighing so heavily on life in Germany.

The characteristic sign of this present September in Berlin concert halls has been the direct or indirect connection of Berlin and New York. For years America has been absorbing the best and most prominent artists of Germany. This process, it is true, has reached a slower tempo than formerly. Nevertheless, there are dozens of great celebrities about to return to America after summer months spent in Europe, and almost all of them feel obliged to give at least one concert in Berlin, immediately before their voyage across the ocean, for two reasons not quite unfavorable to Berlin from the German point of view.

IT PAYS TO APPEAR IN BERLIN

First, the feeling is returning that, in spite of the chaotic conditions of the last decade, Berlin is after all one of the greatest centers of music, that it is about to regain its former prominence, and that the judgment of Berlin means something to an artist—is a weighty recommendation to him. Second, from a financial point of view, it is once again worth the trouble to give concerts in Berlin, provided one has fame enough to attract the public. In general I believe the big guns among concert artists must have been satisfied with the enthusiastic reception they found in Berlin and with the box-office receipts.

Perhaps the greatest expectation was raised by Chaliapin, whom we have not heard in Berlin in about fifteen years. Berlin music lovers had hoped to see the great artist in opera. Director Lange, of the Volksoper, had in fact tried to have Chaliapin take part in Boris and other operas. But the great man was not to be persuaded, and the Berlin public had to be satisfied to hear him in concert only. The precise reason of this disappointment is not known to me. It is rumored that the financial demands of Chaliapin were too high; or, according to another version, that Chaliapin had demanded a considerable number of stage rehearsals, which the Volksoper could not grant without disturbing its regular activity.

CHALIAPIN A SENSATION

However, Chaliapin's concert in the Philharmonic was a sensation, though one cannot call him a Lieder-singer in the commonly accepted sense of the term by any means. But what does the "term" matter in face of so genial a suggestive power? Chaliapin accomplished marvels of expression, though in a manner which might have shocked purists of style, unless they had the good luck to be present at his concert, when Chaliapin demonstrated the fact that an extraordinary artist of his caliber may violate the

accepted laws of style, and still have a most impressive style of his own.

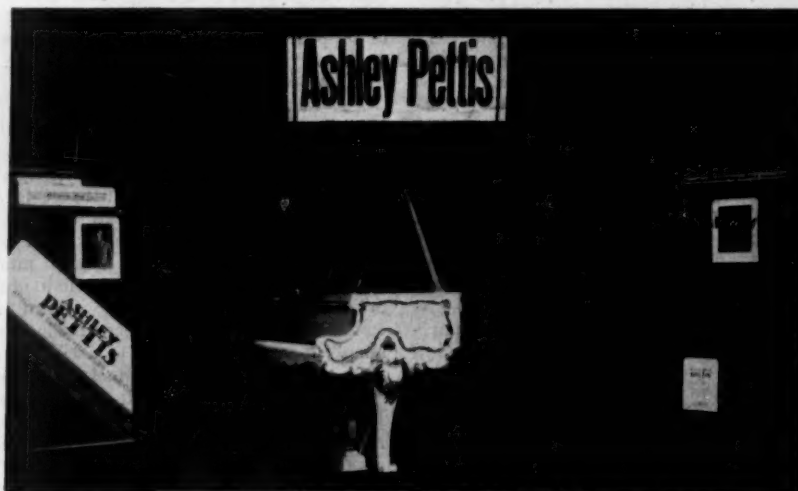
Especially the Russian songs had an incomparable effect. They included compositions by Glinka, Dargomishky, Rimsky-Korsakoff, Rubinstein and Moussorgsky, and folk-songs. But the famous Leporello aria from Mozart's Don Giovanni was no less enchanting in its delightful parlando and its dramatic force. It is an extremely ungrateful task, of course, to collaborate with so powerful an individual in a secondary position. This has been the fate of the violinist, Philippe Scharf, who, though a good player, was considered a nuisance by a public wanting to hear Chaliapin all the time. The accompanist also had a most difficult and ungrateful task, for Chaliapin seems to be improvising all

is still a fit instrument for the expression of what this artist has to say; and Dr. Wüllner has acquired a technic of vocal treatment and diction perfectly adapted to his personal needs. Conrad van Bos, who used to accompany Dr. Wüllner decades ago, shared the honors of the evening, and proved himself a worthy partner of the great artist.

Bronislaw Huberman, also a favorite of the Berlin public, won double applause at his concert, with the Philharmonic Orchestra, for his masterly playing (Beethoven and Mendelssohn concertos, and Tancieff Suite), as also for his generous philanthropic action in handing over the entire and considerable receipts to a benevolent purpose. Now, after the stabilization of the mark, such charity is no longer an empty gesture! Selmar Meyrowitz conducted the orchestra.

GABRILOWITSCH CONDUCTS

Ossip Gabrilowitsch, well known in Germany as a pianist of high rank, has paid us a visit after an absence of more than ten years. In the meantime he has become an orchestral conductor of great reputation in America, and in this quality principally he desired to show his achievements in



ASHLEY PETTIS PLAYS IN BERLIN.

This is the display in the window of the Steingway warerooms, Berlin, which announced the first recital there of the brilliant young American pianist, Ashley Pettis, which was a notable success.

the time, and to form an artistic unit with him proved hardly possible.

Other singers of great renown, like Sigrid Onegin, Claire Dux and Ludwig Wüllner were rapturously applauded. Mme. Onegin always creates a great deal of interest. Claire Dux has attained a harmonious development of her great gifts; her singing is no less agreeable to the ear than intelligent and musicianly, and her good taste is manifest as much in how and what she sings as in what she avoids.

WÜLLNER STILL WONDERFUL

Wüllner has given two farewell recitals, as he has the serious intention to retire from the concert platform as a singer. One may say, nevertheless, that this great artist has never been more admirable than at present, at the moment when, approaching old age, he intends to finish his public career. What a wonderful combination of the highest intellect, most cultivated musicianship, and the expressiveness of a philosophic mind, a soul to which nothing human is strange. His voice, though it has never been phenomenal,

Berlin. He conducted the Philharmonic Orchestra twice and had a success, both with the press and the public, which must be called altogether phenomenal. His first program, of a classical cut, comprised Beethoven's first, Schumann's D minor and Brahms's C minor symphonies.

From the very start it was evident that Gabrilowitsch has the rare capacity of interesting the orchestra as well as his listeners without resorting in the least to sensational methods. His manner of conducting is very quiet, even modest, and in his interpretation of the score he is likewise simple and natural, healthy and musicianly, not intent on eccentric and forcedly original readings. Yet there is a grace, a soulful warmth, a vigorous intellectual power in his rendering of the masterpieces, which after a short time captivate the listener entirely and give him the impression of a real artistic achievement in the highest sense of the term. To Beethoven, Schumann and Brahms he gave their due individuality, and it is hard to decide which of the three symphonies was rendered best.

—AND PLAYS.

In the second concert Gabrilowitsch was also heard as a pianist. He played Mozart's D minor concerto with the same refinement, the same culture of tone and superior musicianship which we admire in his conducting. Leonid Kreutzer, who, like his friend Gabrilowitsch, excels in both piano playing and conducting, wielded the baton, accompanying his colleague in the Mozart concerto. The rest of the program consisted of the Oberon overture, Schubert's Unfinished symphony and two Russian works.

Scriabin's third symphony is generally not counted among the most impressive works of the Russian composer, owing to its great length and its faults of construction. Gabrilowitsch has, however, considerably improved its effect by skilful cuts and effective touches to the instrumentation, so that this new version gives new chances to the score. The prelude to Moussorgsky's Khovantschina is a masterpiece in its precise diction, its directness of expression and its individual coloring. It was listened to with the most profound interest.

THE DON COSSACKS

The male chorus of the Don Cossacks had a sensational success in its five concerts here. About thirty-five singers in Cossack uniform sing church music by Bortniansky and Tchaikowsky and Russian folk-songs with an art which can hardly be excelled, producing the most exciting, strange and picturesque effects imaginable. An admirable training, wonderful voices, especially basso voices of incredible power and depth, enable this unique body of singers to accomplish feats hardly to be equaled by other choruses. Just as startling as the powerful crescendo is their diminuendo, which gives manifold colors even to the faintest pianissimo.

The savage temperament of these sons of the vast Russian lowlands came out particularly in a Cossack song in which, singing, whistling and fierce yelling were combined into a total effect of almost horrifying realism. Serge Jaroff, the conductor of the chorus, is an admirable master of his art. I have been told that these men have been picked from the best soldiers' choruses (for which the former Russian Army has been famous) towards the close of the Great War, and that Jaroff kept them together since that time, incessantly training them, until they had reached their present perfection. What they have to offer to the public is something absolutely unique.

AMERICANS

Another characteristic sign of the commencing fall season is the growing number of young American artists

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MARIA MULLER,
soprano of the Munich Opera, who will join the Metropolitan
later in the season. (See story on page 10.)

making their debut in Berlin. There were four concerts of this kind within a fortnight.

Notable among them was Ashley Pettis, the pianist, who, it is said—I was absent, unfortunately, from Berlin and unable to hear him—is a performer of notable brilliance. He made a very distinct impression and the critics, as well as the public, were prompt to appreciate his work. (More concerning this recital will appear in a later issue of the MUSICAL COURIER.—The Editor.)

Also successful was Leonora Cortez of Philadelphia, a pupil of Alberto Jonas, who personally witnessed the brilliant achievement of the young lady. Miss Cortez played a very taxing program, including the Bach-Busoni Chaconne, Beethoven's op. 110, Brahms' Paganini variations, Liszt's Mephisto Waltz, smaller pieces by Debussy, Alberto Jonas, Arensky and Chopin, evincing in all of these a finished technical skill, great ease, womanly grace and a musical soul. The impression produced by her playing on the critical audience, to which she was not even known by name, was altogether remarkable. The interest was kept awake to the very close, and the animated spirit of the audience, the number of encores demanded, as well as the critical comments of the press, proved that Miss Cortez was appreciated as a pianistic talent of rare strength and intensity.

Edmond Vichnin, who gave a piano recital in Bechstein Hall, is a player with highly developed technical skill and a good musician. His rendering of Chopin's B minor sonata, of Liszt pieces and a group of modern compositions (by Moussorgsky, Goossens, Fannie Dillon, Pick-Mangiagalli) was highly creditable to him.

Mina Hager, of Chicago, was heard as a soloist in a symphony concert at the Philharmonic, conducted by Heinrich Knapstein. Miss Hager's contralto voice is of uncommon beauty, wide range and considerable power. As Miss Hager treats her voice with much technical skill and good taste and sings with vivid expression, her success was marked. She had chosen Pergolesi's beautiful Salve Regina and songs with orchestral accompaniment by Robert Kahn, Max Reger and Weingartner. Knapstein is the regular conductor of the symphony orchestra of Trier and has a high standing among the conductors of that musically very progressive Rhenish country. His interpretation of Bruckner's Romantic symphony was extraordinarily impressive, by the intellectual force, the musicianly qualities and the fine command of the intricate art of conducting displayed in it. I have no doubt that the musical world will hear more of Knapstein in the future.

OPERATIC BIRDS OF PASSAGE

Rudolf Laubenthal, of the Metropolitan Opera, Alexander Kipnis, and Maria Ivogün, all well known to American opera goers, have been heard in Berlin during September, previous to their departure for the United States. A newcomer who made a sensational hit at his Berlin debut is Leo Sibirakoff, a Russian baritone of splendid vocal powers. It will not be long before his name will be known universally.

The formidable series of symphonic concerts which threatens us this winter has already commenced its run. Weingartner has given his first concert, offering Weber,

Beethoven, Ljart (A major concerto, rendered in masterly fashion by Emil von Sauer) and his own fourth symphony, a composition of fine workmanship in construction and orchestration. Georg Schnévoigt promises all the symphonic works of Beethoven in seven concerts and as many public rehearsals with the collaboration of celebrated soloists. The first concert, with Melanie Kurt as soloist, came off successfully.

MAMMOTH AIDA BREAKS DOWN

In opera, there has been one sensation, namely the mammoth performance of Aida, conducted by Mascagni. The readers of the MUSICAL COURIER have been informed about this remarkable event by special reports from Vienna, and one would have to repeat this Vienna letter in order to describe the Berlin performances. Vienna, however, had the advantage of a beautiful open-air theater, whereas in Berlin an immense hall, the Velodrome of the Kaiserdamm, otherwise used for automobile exhibitions and similar industrial purposes, and entirely unfit for a theater, somewhat spoiled the impression. The financial basis of this stagione was so weak, however, the entire preparation so insufficient, so unadapted to Berlin conditions, that after three or four performances the impossibility of continuing was evident.

This failure is all the more regrettable as the artistic level was exceptionally high. Mascagni personally had an extraordinary success, and his superior art of conducting the huge masses of chorus and orchestra was gladly and fully acknowledged by the press and the public. Zenatello, the eminent tenor, and his wife, Maria Gay-Zenatello, earned a well deserved artistic triumph in the parts of Radames and Amneris. Viglione-Borghese as Amonasro was also much praised. Tina Poli-Randaccio as Aida, however, did not quite come up to our high-strung expectations, owing to a certain sharpness of the voice. She is, nevertheless, a splendid actress, and became more and more impressive towards the end. The Bruno Kittel chorus and the B'nithner Orchestra were fully up to the tasks allotted to them.

MASCAGNI AT THE STAATSOOPER

Mascagni has also attended a performance of his Cavalleria Rusticana at the Staatsoper. The public, recognizing the maestro, gave him an enthusiastic ovation, and finally Mascagni had to appear on the stage, escorted by Barbara Kemp, who had sung Santuzza, and had to bow his thanks over and over again. For about ten days endeavors have been going on to find a new financial basis for the Aida performances, but finally all hopes of continuing them had to be given up. It was arranged, however, for Mascagni and the most eminent of his singers to be heard in several performances of Cavalleria Rusticana and I Pagliacci, to be given in the Grosses Schauspielhaus.

In our four opera houses nothing had happened so far which calls for special notice. New operas have not yet been brought out, with the exception of a new ballet-pantomime at the Kroll Theater. It offers welcome chances to the newly organized ballet of the Staatsoper, which for some time has been trained according to modern views of the art of dancing by the intelligent and able dancer, Max Terpis, who is also responsible for the subject and scenic ideas of the new piece. As regards its musical qualities this ballet (Der Leierkastenmann) is hardly of any importance. Its composer, Jaap Kool, is a Dutchman who specializes in queer and quaint modernistic sound effects. But the musical substance of his score is so thin that even the strangest noises in the orchestra have not the power to gain the listeners' interest.

DR. HUGO LEICHTENTRITT.

Francis Rogers and Fontainebleau

Francis Rogers, after having spent his summer abroad, gives glowing accounts of the results attained at the American Conservatory at Fontainebleau. There were many students and they all of them worked hard and showed definite improvement. The association with the great lights of modern musical France was, in itself, a real benefit, and the privilege of hearing such composers as Maurice Ravel, Roger Ducasse, Albert Roussel, Guy Ropartz, Gabriel Grovlez and Florent Schmitt in their own compositions is as rare as it is valuable. There was, too, a festival of American music organized by Nadia Boulanger. Two of the American composers whose works were presented were formerly students at the Conservatoire and all of them have been pursuing their studies under the direction of Nadia Boulanger.

The works given at this concert of American music were by Herbert Elwell, Aaron Copland and Melville Smith. All of the compositions showed remarkable individuality, fecundity of expression and determination to speak in the

modern idiom. There was also a concert at the conservatory at which the following students appeared: Franklin H. Launer (piano), Salem, Oregon; Burnyce Stevens (soprano), Texas; Carolina Gray (violin), Georgia; Anna May Sharp, Oklahoma; Rose des Rosiers (singer), New York; Earl Victor Prahl (singer), New York; G. H. Groth (violin), Ohio; Mr. Coleman (piano), Connecticut; Helen M. Caples (piano), Portland, Oregon; Gladys Burns (soprano), New Jersey, and original compositions by William Wentzell (Pittsburgh), Marie W. Kennedy (New York) and Leah Elizabeth Mynderse (New York) were enjoyed.

Mr. Rogers, who very graciously donates his time and effort to the interests of the school in America, says for himself that he is teaching in New York as usual, giving recitals and concerts, and that his New York recital will be held at Town Hall, November 16.

An Evening with the Kaphans

Samuel Francis, artist-pupil of Anna Garrett, has left New York for Texas, where he will arrange for the forthcoming tour of Mortimer and Harriet Kaphan, in An Evening with Charles Dickens and Songs.

Vreeland to Sing in Winston-Salem

Winston-Salem will hear Jeannette Vreeland, soprano, this season. Contracts have just been signed by her managers, Haensel & Jones, for an appearance there on November 19.

Armand Tokatyan Scores in Grand Rapids

Armand Tokatyan scored a splendid success in Grand Rapids, Mich. He is on tour now with the quartet, consisting of Frances Alda, Merle Alcock and Lawrence Tibbett.

Two Bookings for Stratton

Charles Stratton has been engaged for concerts in Burlington, Vt., on November 6 and in New York City on November 7.

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BOSTON TO HAVE SERIES OF SYMPHONY LECTURES

Course to Be Feature of the University Extension—Capacity Audience Welcomes Roland Hayes—The Ring to Be Given in English

Boston, October 11.—An announcement of great interest to Boston and vicinity is to the effect that a course of twenty lectures, "to aid in appreciation of Boston Symphony concerts," will be a special feature of this year's program of the Massachusetts Division of University Extension, cooperating with the Boston Public Library.

The series will begin on Monday, October 20, at 4:45 p. m., in the lecture hall of the Public Library, Boylston Street entrance, and will continue on successive Mondays at the same time and place throughout the autumn and winter. Richard G. Appel, head of the library's music department, will be the instructor in charge of the course. Cooperating with him will be such men as Prof. W. R. Spalding, of Harvard University; Prof. John P. Marshall, of Boston University, and Malcolm Lang, director of the Cecilia Society, who will serve as special lecturers. Each week a lecture will take up with musical illustration the program of the concerts to be given on the following Friday and Saturday in Symphony Hall. In this connection, James A. Moyer, director of the Division of University Extension, explains that "the course is designed for all who wish to gain a keener enjoyment in the appreciation of orchestral music as well as for teachers and students. Although based on the current repertory, it will be essentially a study of orchestral composition from the point of view of the listener. The principles of music relating to form and design, the principles of interpretation and the characteristics of the different musical instruments will all be studied, together with practice in score reading." Each lecture will be limited to one hour.

The first meeting, to be held on Monday, October 20, will be open to the public. The complete course will be given in two parts, of ten lessons each. There will be a slight enrollment fee for each part.

Commenting on this announcement the Boston Transcript says editorially:

There is, of course, good precedent for use of the library's music division as a place of public preparation for the Symphony Concerts. For many years the resources of the excellent Allen A. Brown collection have been made especially available for study of the programs currently offered in Symphony Hall. But the plan now devised will have an immensely wider appeal. It will hold much of pleasure and value not only for the experienced followers of the orchestra, but also for the public that is newly finding its way into the full enjoyment of orchestral music. Both Mr. James A. Moyer, director of the State's Division of University Extension, and Mr. Charles Belden, the director of the Public Library, are to be congratulated upon the good judgment which has led them to sponsor this novel opportunity of service. May the "Symphony Lectures" become as permanently established within the community as the Symphony Concerts.

CAPACITY AUDIENCE WELCOMES ROLAND HAYES.

Roland Hayes, the justly celebrated negro tenor, opened his second American tour on Sunday afternoon, October 5, in Symphony Hall, before an audience that completely filled the auditorium. The firm hold which Mr. Hayes has on his public was demonstrated throughout the afternoon, necessitating many additions to the program. His printed list opened with a concert aria of Mozart, *Per pietà, non ricerate*; proceeded with three German Lieder—Schubert's *An Die Leyer*, Schumann's *Geisternahe* and Hugo Wolf's *Beherzigung*; continued to a group of American origin—

Griffes' *In a Myrtle Shade*, Whelpley's *I Know a Hill*, and Storey-Smith's *A Caravan From China Comes*; and was brought to a close with the customary group of Spirituals—I've Got a Home in That Rock, Poor Sinner's Found a Home at Last, and Ride On, Jesus.

In his singing of these pieces and of the encores which he was obliged to add, Mr. Hayes disclosed again those attributes of his art which have won him such high rank among the singers of the day. Gifted with a voice of uncommon natural beauty, he controls it in a manner that approaches perfection. His phrasing is that of a sensitive musician, with an extraordinary command of style and un-failing taste. To these qualities he adds a rare ability to grasp and communicate—with a diction singularly clear—the mood and meaning of text and music. Nor should one omit, in appraising the art of this singer, the modesty and engaging sincerity which have contributed so greatly to his success. Although possessing marked versatility as an interpreter, for the sake of the record let it be said that he is at his best in songs which require the delicacy and finesse of a Clément; and his singing more than once recalled the genius of the little French master. Thus, memorable indeed were his delightful interpretation of Handel's swiftly moving, yet ever graceful, *Would You Gain the Tender Creature*, which he added as an encore to his second group; the gentle melancholy that he brought to Griffes' lovely song, that must needs be repeated; the pathos of distance, to use Mr. Huneker's phrase, that he evoked in Storey-Smith's highly imaginative and skilfully written song; the wistful ardor with which he expressed the charming sentiment of Massenet's exquisite air, *Le Rêve*; the elusive fancy of Jensen's *Murmuring Zephyrs*—delightful flashes of genius, all. It is late in the day to enlarge on his interpretation of the Negro Spirituals. In his interpretation of these contributions to religious music Mr. Hayes remains unsurpassed. More than one word of praise is due William Lawrence, the tenor's altogether admirable accompanist, who demonstrated anew his fitness to act as co-artist with Mr. Hayes.

NEW ENGLAND CONSERVATORY OFFERS COLLEGIATE STUDIES.

This year's curriculum at the New England Conservatory of Music includes, under the heading of Collegiate Studies, several courses designed to give to prospective musicians and teachers of music that acquaintance with the fundamentals of literature, language and psychology which, according to an announcement issued by the Conservatory, "should be part of the equipment of every educated person."

"These courses," continues the announcement, "include the lectures in English literature given by Dr. Eben Charlton Black on the general development of English and American literature with special reference to drama, lyric poetry and prose fiction, and two courses offered by Miss Elizabeth I. Samuel: English 3, which is devoted to composition, and English 4, which is a review of the elements of the English language."

"A general course in psychology will be given by Miss Samuel. It takes up the brain and nervous system; sensation, perception, conception, association, and memory; action and reaction; suggestion, imagination, the will and the development of a personality."

"By Dr. Francis I. Strickland will be given for the first time at the Conservatory a course in educational psychology. In this will be considered the mental characteristics and capacities of childhood and adolescence; the psychological principles underlying emotional expression and appreciation and interpretation of music. This study, it hardly need be said, will be especially valuable to all students who purpose becoming teachers of children and youth."

BOSTON TO HEAR THE RING IN ENGLISH.

Wagner's *Ring* will be presented in Boston during the second and third weeks of November, the four music dramas being given on two succeeding nights of the first visit of the English Grand Opera Company, the second two being produced on the company's later visit to Boston.

At Symphony Hall, on the evening of November 11, *Rheingold* will be sung; on the following evening, *The Valkyrie*. *Siegfried and Dusk of the Gods* will be given on the evenings of November 19 and 20. They will be sung entirely in English by a company assembled in this country and trained by Andreas Dippel.

George Blumenthal, for thirty years associated with the late Oscar Hammerstein, emphasizes the fact in a statement given to the press "that the entire *Ring* will be produced exactly as in the great opera houses of the world. He trusts no misapprehension will result from the fact that the



MR. AND MRS. ALBERTO JONAS

returning from Europe recently. The distinguished maestro wears his most severe expression but it belies his genial and fun loving nature.

works are to be given in concert halls. In New York the English Grand Opera Company will give its performances at Carnegie Hall, and Symphony Hall was selected in Boston because it is well adapted to the use of the settings that have been designed by Willy Pogany. With the aid of special lighting systems, Pogany's new ideas are expected to create the out-of-door background called for in the *Ring*. The management also states that the voices are all young, fresh and admirably adapted to the music of Wagner. The State Symphony Orchestra of New York has been engaged for the tour. It toured with the Wagnerian Opera Company last season, and is prepared to play the scores with little rehearsal. Ignatz Waghalter, schooled in the works of Wagner, will lead the forces. Popular prices will prevail. Subscriptions are now being received at Symphony Hall.

J. C.

Easton Returns

Arriving October 14 on the SS. *Majestic* was Florence Easton, of the Metropolitan Opera, who returns to America after a month's rest, visiting relatives in the North of England, following almost eight months of continuous activity with the Metropolitan and Ravinia opera companies, and on tour in recital and concert. The soprano will open her season with two appearances as soloist with the New York Symphony Orchestra in Brooklyn and New York on November 1 and 2 respectively. She will sing leading roles at the opera during November, December and January, and will then be heard again in recital and concert throughout the entire United States, a tour which will take her as far west as San Francisco. Her season is booked almost solidly until May.

"Would You Mind Kissing Her?"

Judge K. M. Landis, the "Czar of Baseball," is willing to kiss an opera singer in the privacy of an American Legion Convention, but not before newspaper photographers—No, sir!

The opera singer is May Peterson, who rode the old gray mare into the American Legion meeting and almost won for Ft. Worth, Tex., as the next convention city.

The newspaper photographers asked Miss Peterson and Judge Landis to pose together, which they did. When everything was arranged, one of the newspaper photographers asked Judge Landis: "Would you mind kissing her?"

The judge looked from Miss Peterson back to the photographers and then said: "Look at her. Would I mind? Well, I should say not. But not here, this is too private. It's all right in the Legion, but not before photographers."

Nevill-Smith Offers Vocal Scholarship

H. Nevill-Smith, the British singer and vocal teacher who taught for several years in Sydney, Australia, and spent the past summer studying on the continent, principally in Italy, has just opened a studio in New York. Mr. Nevill-Smith has decided to offer a free scholarship in voice to a student, between the ages of seventeen and twenty-five, not studying with any other vocal teacher. Correspondence in regard to this should be addressed immediately to Mr. Nevill-Smith at his studio, 40 West 94th Street.

Sturani Artist-Pupils in Opera

Oraldo Lindi (Harold Lindau), an artist-pupil from the studios of Cesare Sturani, has been engaged for eighty operatic performances in Italy this season. Since going to Europe this young artist has met with remarkable success.

Another Sturani artist, Yvonne Dneproff, soprano, has been engaged by the Chicago Civic Opera Company and will sing with Chaliapin in Boris.

Carolyn Allingham in New Church Position

Carolyn Allingham, soprano, a May Stone artist, has been engaged as soloist for the Judson Memorial Church of New York.

"There was that in his interpretations that compelled attention and excited great enthusiasm. His dramatic inflections were cleverly conceived and executed."
—New York Sun.

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SAN CARLO OPERA CONTINUES TO DELIGHT NEW YORKERS

Week's Offerings Include Favorite Operas With Popular Casts

AIDA, OCTOBER 6

On October 6, at the Jolson Theater, Aida was again presented, with Bianca Saroya in the title role. Her interpretation of the Ethiopian slave was realistic and very well acted. Her voice is of rich, mellow quality, and her mannerisms pleasing. Stella De Mette was the Amneris, and one could not have wished for a better princess nor for a better voice. Manuel Salazar, who interpreted the role of Radames, met with the approbation of the audience from the first act, while singing the famous aria, Celeste Aida, and until the finale with Bianca Saroya. Others in the cast were Mario Valle, as Amonasro; Pietro De Biasi, as Ramfis; Natale Cervi, as King; Francesco Curci and Philine Falco. The Pavley-Oukrainsky Ballet did some excellent dancing, and the blending of colors in the settings and costumes was all a feast to the eye. Mention must be made of the good singing of the large chorus. Fulgenzio Guerrieri, who was the capable conductor of the evening, shared honors in curtain calls and applause with the leading artists.

RIGOLETTO, OCTOBER 7.

An exceedingly enthusiastic audience enjoyed the second performance of Rigoletto given by the San Carlo organization on the evening of October 7. This was the opera chosen to open the New York season, on which occasion Josephine Lucchese was the charming but unfortunate heroine. On Tuesday evening Tina Paggi was cast as Gilda, and following her rendition of the Caro Nome aria the large audience was wildly enthusiastic. Miss Paggi is a decided acquisition to Mr. Gallo's forces. Histrionically and vocally, Mario Basiola gave an excellent account of himself as Rigoletto, and Demetrio Onofrei made a striking looking Duke, and also sang well. Pietro De Biasi and Ada Bore essayed the roles of Sparafucile and Maddalena, respectively. Alberto Boccolini wielded the baton.

FAUST, OCTOBER 8.

The San Carlo Company gave an unusually colorful presentation of Faust on Wednesday evening. In fact, the performance ranked with some given at the Metropolitan. The title role was sung by Demetrio Onofrei, the Roumanian tenor, who had a most enthusiastic reception. His lovely lyric tenor voice and a charming and virile personality won for him much applause. Giovanni Martino, who had been "loaned" by the Metropolitan Opera Company, was the Mephistopheles, delighting with his rich voice and his skillful and individual interpretation, both vocally and dramatically. He was a striking figure and while on the stage was the center of interest. The audience liked his portrayal of the role and applauded him warmly. Anne Roselle also was favorably received in her pleasing portrayal of Marguerite. Mario Basiola, Ada Bore and Philine Falco completed a satisfactory cast, while Guerrieri conducted efficiently. The incidental dances by the Pavley-Oukrainsky Ballet were very effective.

MADAME BUTTERFLY, OCTOBER 9

A repetition of Madame Butterfly again had Tamaki Miura, unsurpassable in this role, in the lead, supported by Tommasini, a decidedly matter of fact and un-American Pinkerton, and Mario Valle as the Consul, while Ada Bore was a satisfactory Suzuki. Franchetti conducted with much spirit, and the performance as a whole was excellent, Tamaki Miura, as usual, winning her audience and moving it to loud expressions of approval.

TOSCA, OCTOBER 10.

Gladys Axman, a young American soprano who has been playing minor roles at the Metropolitan, appeared on Friday evening in Tosca with the San Carlo Company, giving a very effective performance of the title role. She revealed a wealth of dramatic emotion and, having grasped the significance and the dramatic intensity of the Sardou play, interpreted the role with skill and conviction. Her vocal interpretations were favorably received, too, and her costuming was very striking, particularly in the second act, when she was clothed in gold and green. Manuel Salazar, as Cavaradossi, was in excellent voice and delighted his hearers with his clear, ringing tones, while Scarpia was satisfactorily portrayed by Mario Valle. The entire cast, as a matter of fact, was most commendable and the performance was enthusiastically received by a capacity audience, which included about two hundred Italian members of the 212th Field Artillery. Guerrieri conducted the beautiful Puccini score efficiently and artistically, preserving an admirable balance between the vocal and instrumental parts. At the end of the second act the curtain calls were shared by Miss Axman, Messrs. Valle and Salazar and conductor Guerrieri, the stage being filled with flowers.

The opera was followed by dancing divertissements, presented with artistic finesse and great charm by the Pavley-Oukrainsky ballet artists.

LA BOHEME, OCTOBER 11.

La Boheme was offered again at the Saturday matinee, a familiar cast giving an excellent performance. Anne Roselle was an appealing Mimi and her warm, lovely voice won the favor of her audience from the beginning, holding it throughout to the pathetic death scene. Madeline Collins' interpretation of Musetta was an admirable contrast, her role being invested with sparkling gaiety and vivacity. Rodolfo was well enacted by Demetrio Onofrei, who was well suited to the part, and whose fresh lyric tenor voice was indeed delightful in the melodious airs with which this opera abounds. The duets between Mimi and Rodolfo were particularly pleasing. Mario Valle gave a commendable performance as Marcel and the rest of the cast was also satisfactory. Following the opera several dance divertissements were delightfully presented by Andreas Pavley and Serge Oukrainsky and their ballet—genuine artists of the dance.

America Needs More Amateur Music

Jeannette Vreeland has some interesting things to say about the musical situation in America.

"One of the things that is most wrong about the musical situation today," said the popular soprano, "is the fact that out of ten young singers studying in the musical conservatories of America, nine of them are there because they know Geraldine Farrar gets three thousand dollars every time she sings. This wouldn't be so bad were it not for the fact that most of them who have the money come before the public professionally long before they are ready and are surprised and displeased because the musical public does not welcome them with open arms. If we just had more love of music among musicians for its own sake instead of so many unfinished or vocally unequipped singers struggling to become professionals and giving up completely when they fail, things would be much nicer all round. Music depends for its financial support on the music lovers and the music lovers are to a great extent amateur musicians. Long live the amateur musician; would to God there were more of them!" Miss Vreeland concluded humorously.

Patton Lauds American Music Teachers

That credit for American musical progress is chiefly due to her music teachers is the opinion of Fred Patton.

"Do you know who is responsible for the wonderful way in which America has come out of the elementary stage in musical appreciation and become in a short time the leader of the world?" the popular baritone queries. "The people we have to thank for this are not the concert artists—even though we have done much—but the hundreds of music teachers in little towns and big ones all over the country."

"I take off my hat to them. In the despairful task of trying to teach music to children with no inclination or no ability they have never faltered in their enthusiasm or willingness to aid the talented or interested; few indeed have forgotten the ideals they started out with. They are the people who put good music on a solidly established basis in America and I freely confess my debt of gratitude and esteem for them."

Telmanyi Busy on European Tour

Telmanyi, the Hungarian violinist, began his European season with a tour in Southern Sweden continuing with twenty recitals in Spain which began October 8 and will last until November 10. Then he has to go to Hungary, where he is scheduled for ten appearances, three of which are with the Hungarian pianist and composer, E. de Dohnanyi, in joint recitals. The route then carries him to Poland with six appearances in the principal cities, both with and without orchestra. He is completely occupied until Christmas, having about forty appearances at this time.

Max Bloch Engaged for Dubinsky Institution

Max Bloch, of the Metropolitan Opera Company, is engaged for the vocal department of the Dubinsky Musical Art Studios and will teach style and repertory. Mr. Bloch has been with the Metropolitan seven years, has a beautiful tenor voice, and is a versatile artist, singing in five languages. He thoroughly knows the operatic, concert and oratorio repertory, and his knowledge of harmony, his excellent piano playing, and his years of experience, all unite in making him especially adapted for such a position.

Irving Hancock in Philadelphia Church

Irving C. Hancock is organist and choirmaster at the Church of the Saviour in Philadelphia. The service on Sunday, October 5, included the Magnificat and Nunc Dimittis in B flat by Stanford, the Communion Service in E flat by Eyre and Offertorium by Sullivan and Moore.

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YOLANDA MERO,

Hungarian pianist, who is a favorite concert artist in this country, arrived recently on the steamship Aquitania. With her husband, Hermann Irion, of Steinway & Sons, and her daughter, Babe, Mme. Mero has been traveling leisurely over Europe for several months. She gave two recitals in London and toured the British Isles, but otherwise devoted herself entirely to rest and recreation. (Bain News Service photo.)

WORCESTER FESTIVAL

(Continued from page 5)

so fascinatingly sung by the public school pupils that Mr. Hadley acceded to the self-evident wish of the audience and repeated it. Another beautiful portion of the work was a quartet in which Miss Barbour was joined by Theo Karle, tenor, Nevada Van der Veer, contralto, and a very fine one, and William Gustafson, basso.

In the afternoon the soloist was Hans Kindler, a remarkable cellist, who played a Tchaikowsky piece of great bril-



HENRY HADLEY

liance. He has impeccable technic and produces most beautiful tones. The orchestra was heard in Franck's symphony in D minor and in a suite from the new ballet music, *Cydalise*, by Pierné. The orchestra played superbly under Rene Pollain.

ARTIST'S NIGHT.

The sixty-fifth Worcester Music Festival closed brilliantly, October 10, but whether or not there will be a sixty-sixth is a matter yet undecided. President Hamilton B. Wood at the close of the festival, last night, issued a statement in which he suggested official recognition of women in the festival undertakings and opportunity for more general participation by Worcester County as a whole in the affairs of the association. Mr. Wood stated that the expenses of the 1924 festival will be about \$5,000 more than the receipts. "In view," he said, "of the small seating capacity of the hall, the nominal price of seats and the high cost of artists and orchestra this is insurmountable."

Last year Theodore Ellis guaranteed to pay the deficit. He is in Europe just now and whether he will make this offer another year is not known. However, Mr. Wood states that the Worcester County Musical Association cannot give another festival without the deficit being guaranteed from some source.

As usual, Mechanics Hall was packed to the doors for the Artists' Night concert. And it may be said that it was as satisfactory an "Artists' Night" as the festival has known for some years. The program did not drag along unduly, and the soloists' selection did not clash with each other or with the rest of the program.

Mabel Garrison sang the mad scene from Thomas' *Hamlet* and the Mignon Polonaise, in which she was much better because of the fitness of voice. She was enthusiastically applauded and sang several times in response, twice with the altogether delightful accompaniments of Mrs. J. Vernon Butler.

Theo Karle was much more effective in an aria from *Le Cid* than in one from *La Gioconda* which preceded, and was still more effective in the simple songs which were used for encore purposes.

Conductor Hadley turned his male choristers into a glee club for the evening, and gave much pleasure by their

singing of three novelties which well brought out the ability of this part of the choral organization. The evening closed with the splendid singing by the entire chorus of Benedict's *Rise, Sleep No More*.

Rene Pollain and his great orchestra gave all new numbers.

At the afternoon concert, Leo Ornstein played a MacDowell concerto with such skill and temperament that the pianist will be sure of a warm welcome when he comes again. The Orchestra played Dvorak's *New World Symphony* as its chief contribution to the afternoon.

The festival is with those that have gone before and its memory leaves much reason for pride.

A. M. H.

Opening of the Savine Studios

Alexander Savine, who for several years has been connected with the Institute of Musical Art, where he was an executive member of the faculty council and general director of the opera department, has amicably severed his connection with that institution in order to have his own studio and in order to have time for the continuation of his active career as conductor and producer in European countries. He proposes to spend the major portion of the year in New York, and will reserve the summer months for the festival engagements for which he is being sought abroad and which he found himself unable to accept while associated with the Institute of Musical Art.

Mr. Savine scarcely needs any introduction to the American public. He is a composer, conductor and producer of prominence. His compositions in large form for orchestra have been given by the world's greatest orchestras: The London Philharmonic, the London Royal Albert Hall Orchestra, the Yugoslav Philharmonic Orchestra, the New York Philharmonic—and his opera, *Xenia*, was given its premiere in the Zurich Stadttheater. He has been guest conductor of the London Symphony Orchestra, London Royal Albert Hall Orchestra, Prague Philharmonic, Geneva Symphony Orchestra, Zurich Festival and Grand Operas and the Yugoslav Philharmonic Orchestra. As producer and conductor, Mr. Savine has put on Debussy's *Pelleas et Melisande*, Massenet's *Werther*, and other works of like caliber, assisted by artists from the Paris Grand Opera, Opera Comique, at gala festival performances at Zurich, Switzerland.

A native of Belgrade, Serbia, Mr. Savine received his training in the principal centers of Europe and soon came into prominence by reason of his gifts as composer and conductor. Then, as he says himself, he "happened to have a voice," and though he never felt that vocalism was his vocation, he became sufficiently proficient to take his place in opera for a few years, and there gained the experience which has stood him in good stead since as a producer.

One sees then the unusual combinations of circumstances which have made of this one musician, a composer, conductor, operatic artist and producer. In each of these lines in which he has specialized he has become a recognized expert, his recognition being obviously demonstrated by the fact that he has been selected on numerous occasions to conduct operatic performances as well as symphonic concerts, and to produce his own works as well as the works of others.

Although associated with his wife, Lillian Blauvelt, internationally celebrated soprano, Mr. Savine's work in his new studio will in no way conflict with the work of vocal teachers, but is intended only to augment it. Where a pupil is already studying voice, vocal technic will not be taught. Nor is Mr. Savine's instruction confined to the work of the singer, but will cover matters of orchestral technic of orchestra players, and everything associated with public performance, preparation for the stage, whether the operatic or concert stage, in solo or ensemble.

The principle of Mr. Savine's teaching will embrace: (1) The practical use of pupils' artistic training; (2) the anatomical limitations of the student and his mental and physical possibilities. This means that when an artist leaves the studio of his teacher he may still find himself unable actually to use what he has learned. The player on the orchestral instruments may be unable to play in an orchestra owing to lack of orchestral routine; the singer may be useless for choral work, and even the solo artist may find that

there is much to learn about the routine of stage appearances which a teacher of such wide experience as Mr. Savine can give. This, all of it, is obviously quite apart from mere technic, which has previously been acquired from other teachers. Among other things, Mr. Savine says a great artist "is only one who knows how to hide his defects."

In perhaps no line of development is this post-graduate learning more essential than for the stage career. In most cases, as Mr. Savine points out, the moment singers finish with their vocal lessons they begin to act. Mr. Savine plans teaching of stage work by degrees, just as singing is learned. He makes a parallel:

- | | |
|---|--|
| I. Placing the voice—solfeggio exercises. | I. Physical exercises—head, face, shoulders, wrist, arm. |
| II. Singing with text. | II. Mimic, solo, duet, trio, etc. |
| III. Arias, concert repertory. | III. Acting lessons. |
| IV. General repertory. | IV. Ensemble acting. |

In other words, instead of the vocal actor merely making a few random motions, he is to be taught control of the body in mimic just as he has been taught control of the voice in song. Thus are fewer rehearsals necessary to actual production, which means (though many a young singer does not realize it) that the chance for engagement is greatly increased. For opera managers and promoters fight shy of inexperience simply because before the beginner can walk before the foot-lights an interminable series of rehearsals are necessary of which the expense is prohibitive. Mr. Savine's training will obviate this by giving complete stage experience in advance. And the same applies to every other line of music, for nowhere is inexperience welcome. Mr. Savine ought to call his school a post-graduate school



ALEXANDER SAVINE.

of musical experience, and that it will fill a long felt want cannot be doubted.

The studios are located at 433 West Twenty-second street and include a large hall and elevated stage where concert, opera, chorus, orchestra or ensemble work can be practiced and public performances given.

F. P.

Opening of the New Music Salon at Chickering Hall

The new Music Salon in Chickering Hall, 27 West 57th Street, New York City, will be officially opened to the public by an Intimate Festival of three concerts, Tuesday evening, October 21; Wednesday evening, October 22, and Thursday evening, October 23. The opening of this Music Salon will be under the auspices of the American Music Guild, City Music League, Franco-American Musical Society, International Composers' Guild, International Society for Contemporary Music, League of Composers, Musicians' Club, and Dr. Eugene Noble.

This small hall has been purposely designed to provide in New York City an intimate place for the discussion and hearing of music, particularly its contemporary developments and its varied relationship to the other arts.

The artists participating in this festival of opening concerts are: Joseph Lhevinne, pianist; Lenox Quartette; Dorothy Moulton, English soprano, who sang at the recent Pittsfield Festival; Leo Sowerby, young American composer, who has just returned from Europe, where for several years he has been composing at the Academy in Rome; Hans Kindler, cellist; Ruth Rodgers, American soprano; Alfred Mirovitch, pianist; Helen Davis, soprano, and Vincent Lopez.

The first program will include the new Schoenberg quartet, scored for strings and soprano voice, and the Schumann quintet with piano. The second will be a home-coming recital in honor of Leo Sowerby, and his program will include first hearings in America of his latest works. The third and final evening will feature *The Romance of America's Music*, depicting the progression of American song, and several symphonic variations of popular modern music.

Invitations have been issued for these recitals which will be informal and in the nature of a reception.

Clara Novello-Davies Endorses Mme. Saxby

Clara Novello-Davies, vocal teacher, wrote as follows to Mme. Helene Saxby, of Tampa, Fla.:

My dear Madame Saxby: Among the many vocal teachers in America using my methods, I rank you very highly. Five years of association with me have given you a thorough knowledge of the principals, a sympathetic understanding of the aims, and the capacity to teach according to the Novello-Davies method. The excellent results you have obtained with your pupils and the high reputation your singers have won, speak eloquently for your remarkable gifts as a teacher of singing. I consider it a privilege to number you, Madame Saxby, among the foremost of my exponents.

Very sincerely yours,
(Signed) CLARA NOVELLO-DAVIES.

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KATHARINE GOODSON ON HOLIDAY.

In one of the snapshots Katharine Goodson is shown with her husband, Arthur Hinton, and a friend at Skillinglee Park, Surrey, England, the seat of Earl Winterton, where they have been spending four weeks of their summer holiday. Miss Goodson has been combining the amusements of a tennis tournament, boating on the lake, and many lovely automobile drives in the neighborhood with some hard study for her winter programs. Following some provincial dates, she will make her first London appearance on November 20, at the first concert of the season of the Royal Philharmonic Society, playing the D minor concerto of Brahms under Furtwangler. She will give two recitals in London on December 4 and 9, besides appearing at the Sunday afternoon Albert Hall concerts. After Christmas, she will have an extended tour in Holland, Belgium, Germany and Austria. She will return to America in the season 1925-26.



GITTA GRADOVA AND HER TEACHER.

Djane Lavoie-Herz, are frequent Ravinia visitors during the summer opera season there. They are shown in the above snapshot at this lovely spot. Miss Gradova has a busy season ahead of her, with a number of important concert engagements to fill.



THE FLONZALEY QUARTET

enjoying an informal visit from their manager, London Charlton, at Alfred Pochon's beautiful home on Lake Geneva, Switzerland. Mr. Charlton's visit was coincident with the quartet's first performance of the season, which was met with great enthusiasm by the distinguished audience gathered at Flonzaley, the estate of Mr. de Coppet from which the quartet took its name. The photograph shows (left to right) Adolfo Betti, Felicien d'Archambeau, Alfred Pochon, Iwan d'Archambeau and London Charlton.



MAX JACOBS,

conductor of the New York Chamber Symphony Orchestra. The first concert given by this organization took place on Sunday evening, October 12, at the Earl Carroll Theater. (Photo by Apeda.)



CRYSTAL WATERS,

soprano, who will give a song recital at Jordan Hall, Boston, on Thursday evening, October 23. Her program is a varied one, including compositions by Wolf-Ferrari, Schubert, Respighi, Ravel, Schumann and various other composers. Walter Golde will accompany her.



HARRY MAYER,

pianist, who recently graduated from the Leipzig Conservatory, completing the four year course for pianists in one half that time. His instructors included Teigmüller and Karg-Elert. Prior to going to Europe Mr. Mayer graduated from the West Philadelphia High School. While in Philadelphia his musical studies were pursued at the Von Sternberg School of Music. Mr. Mayer will soon appear in concert in this country.



NEAR THE DANUBE'S SOURCE.

Left to right: Peter Taylor, London manager; W. B. Murray, of the Baldwin Piano Company; Mrs. Peter Taylor; Bipi Martin, daughter of Riccardo Martin; Olin Downes, critic of the New York Times; Mrs. Downes. (Peter Taylor has just caught a fish which the camera didn't catch.) (Photo by C. Saerchinger.)



OLGA WARREN,

American soprano, on a visit to friends at Great Neck, L. I. Mme. Warren will continue her Eastern concert tour in November.

CARRIE LOUISE DUNNING'S NEW YORK CLASS.

In the accompanying picture are all but five of those who attended the Normal Class in the Dunning System of Improved Music Study for Beginners which Mrs. Dunning held in New York from August 1 to September 12. The photograph shows, back row, left to right, Alice Walker, New York City; Ella A. Prince, Richmond, Va.; Mrs. W. H. Phippen, Dallas, Tex.; Mrs. T. O. Glover, Waco, Tex.; Mrs. Robin Ogden, Waterbury, Conn.; Beulah Crowell, St. Louis, Mo.; Rose Buchmann, Kansas State Teachers' College, Pittsburg, Kan.; Dorothy Garrison, Houston, Tex.; Anna Swank, Bellefontaine, Ohio; Adda Eddy, Bellefontaine, Ohio; Myrtle Slonaker, Dayton, Ohio; Middle row: Katherine Arnold, Tiffin, Ohio; Jane Marley, Kansas City, Mo.; Kate Dell Marden, Portland, Ore.; Ida Gardner, Tulsa, Okla.; Carrie Munger Long, Dallas, Tex.; Front row: Zelle Deihl, Houston, Tex.; Stella Rowe, New York; Sophia Cotner, New York; Julia Ceallicutti, Coraicana, Tex.; Leona Lilly, Bradford, Pa.; Virginia Ryan, New York; Launa Brooks, Lebanon, Pa.; Joy Turner, Salem, Ore.; Carrie Louise Dunning, and Agnes W. Ward, Sapulpa, Okla. Mrs. Dunning states that this course was the most successful one she has conducted in the metropolis. Next year's course will be for the same period, six weeks, but will begin two weeks earlier, July 15. There has been formulated a National Association of Dunning Teachers, with Mrs. Effie M. Harvey as president, and the next annual meeting will be held in New York in July, 1925. At the present time Dunning teachers are represented in every State in the Union.



SOME OF THE MUSICAL COURIER'S EUROPEAN REPRESENTATIVES.

The MUSICAL COURIER has, in the last few years, assembled the largest and most efficient staff of European correspondents any musical paper ever has had. Several of them met for a conference in Prague last spring, on the occasion of the International Music Festival there. (1) A group of MUSICAL COURIER correspondents at dinner. Left to right: Paul Bechert (Vienna), Dr. Ernst Rychnovsky (Prague), Julius Rabe (Göteborg, Sweden), Cesar Saerchinger (London), Dr. Adolf Aber (Leipzig), Reidar Mjøs (Christiania) and Dr. Hugo Leichtentritt (Berlin). (2) Mr. Saerchinger and H. W. Draber, correspondent at Zurich, shooting a few of the celebrities at Prague.



ANNA CASE,

the well known American soprano, photographed on the beach at Deauville, where she spent her vacation.



SERGEI KLIBANSKY,

who in August closed his successful master class at the Chicago Musical College, then spent a short vacation with his family in Europe. At present he is holding a four weeks' master class at the Rohlmann School of Music in Memphis, Tenn. This is the third year that he has held classes in Memphis, where he has a large following. Mr. Klibansky was asked to extend his stay, but it is impossible, as a large class is awaiting him in New York, where he will resume teaching at his new studio, 205 West Fifty-seventh street, beginning October 20.



MARCELLA ROEßLER,

Metropolitan Opera soprano, who is singing Mana-Zucca's Cry of the Woman. (Photo © by Elzin.)



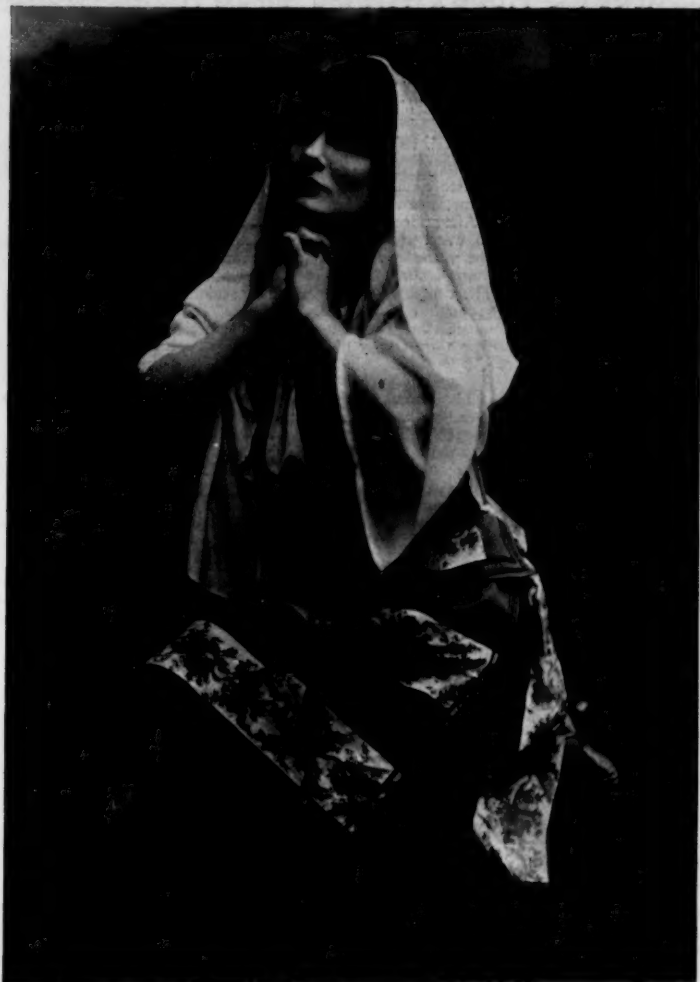
MME. DAVIES-WYNNE

frequently referred to as the "Great British Contralto." On October 2 Mme. Wynne was scheduled to give a recital in Granville, N. Y., and on October 8 there was an appearance in Rome, N. Y. She already has had one recital in Utica this season, and is booked for another one there the end of the month. (Photo by Carl K. Krey.)

TOTI DAL MONTE.

There is great curiosity to hear the young Italian coloratura soprano, who is a favorite in her native Italy and in South America and has just made a tremendous hit in Australia. She will appear for the first time in this country with the Chicago Civic Opera at the beginning of its season, and in December will be heard in a number of guest performances at the Metropolitan, besides which she will make an extensive concert tour. The pictures show her as Gilda in Rigoletto.





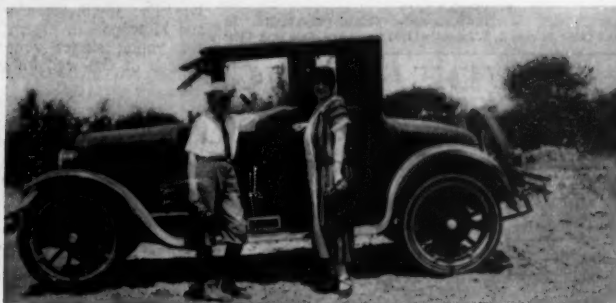
ELEANOR COCHRONE

as Santuzza in *Cavalleria Rusticana*, who is one of the latest American stars to win recognition abroad. This unusually talented pupil of Delia Valeria was taken to Europe by her teacher two years ago, and within that short period she has sung with success in *Tosca*, *Cavalleria Rusticana*, *Aida*, *Rosenkavalier*, *Walküre* and *Mefistofele* (Elena and Margherita) in *Castellamare Adriatico* (with the Costanzi of Rome Company), Bergamo and Udine, Italy, and with the San Carlos of Lisbon, Portugal, under the baton of Tullio Serafin. Miss Cochrone has been engaged for a few special performances of *Tosca* with Giovanni Martinelli, of the Metropolitan Opera Company, in Montegnana, after which she will appear in the fall season at the Teatro Vittorio Emanuele of Turin and during the winter at the San Carlo of Naples, opening the season in Catalani's *Loreley*. (Photo by Ermini, Milan.)



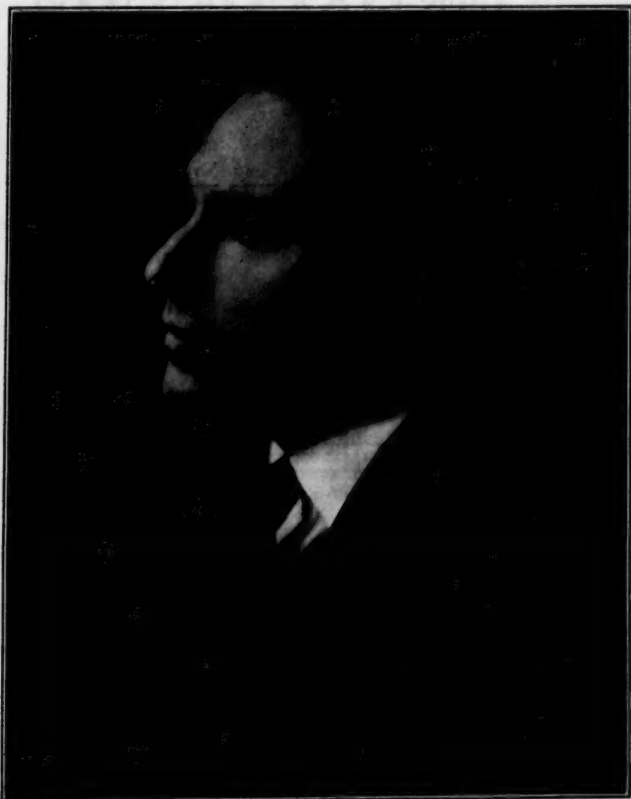
NINA MORGAN

and her husband, Bruno Zirato, photographed in Bagalar di Calabria, Italy. The insert shows the well known soprano in Venice feeding the no less well known pigeons in the Place San Marco. Miss Morgana has now returned from Europe after spending three delightful months in Italy and Paris. While on the steamship *Paris* she sang for the benefit of the Sailors' widows and raised 8,700 francs, after which two of her photographs were auctioned off and brought another 1,150 francs. The soprano began her concert tour on October 12, and November 1 returns to the Metropolitan Opera.



ELSE HARTHAN ARENDT,

Chicago soprano, spent a most enjoyable summer vacation in southern California, visiting her parents, Dr. and Mrs. Hans Harthan. With her in the accompanying snapshot is her son, Eric Harthan Arendt, of whom Mme. Arendt is justly proud. The popular soprano has returned to Chicago looking the picture of health and eager to begin what looks to be her biggest season.



GIUSEPPE BOGHETTI,

well known vocal teacher, who has changed his New York studio to 35 Park avenue, where he teaches all day Tuesday and Friday. The balance of the week Mr. Boghetti is in Philadelphia.



THALIA SABANIEVA.

In the accompanying snapshot, taken at Ravinia, where Thalia Sabanieva was a leading soprano during the summer, are seen (standing left to right) Horace S. Rumsey and daughter of St. Louis; Vittorio Arimondi, well known opera star and teacher; Thalia Sabanieva, prima donna soprano, metropolitan Opera and Ravinia Opera; (seated, front row) Djane Lavoie-Hers, well known teacher of Gitta Gradowa; Jacques Samossoud, opera conductor; Mrs. Horace Rumsey of St. Louis, active in advancing the interest of the St. Louis Symphony Orchestra.

HANS SCHNEIDER

at Broken Arrow Ranch, Mont., where he spent the summer as a cowboy (limited) and got a change from psychology, music and pupils and "other blessings." The second volume of Mr. Schneider's opus magnum, the *Psycho-Physiology of Piano Teaching and Playing*, will soon be printed. He is director of the Hans Schneider Piano School in Providence, R. I.



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MOSCOW REGARDS TRILBY AS A MASTERPIECE; YOURASSOWSKY'S OPERA GIVEN WORLD PREMIERE

Moscow, August 28.—After having been distraught with warfare and revolution, Moscow has had an abundance of opera. Last winter, season 1923-24, there were not less than three new, very interesting and exciting operas. The most remarkable among them was Trilby, by a young composer, Alexandre Yourassowsky, who took for his subject a drama which, vital, serious and exposing fundamental emotions of humanity, was built on George du Maurier's famous book.

Alexandre Yourassowsky, born 1890, was the son of a doctor and his wife, Nadeshda Salin, now retired, then a leading soprano at the Great Opera House in Moscow. Rimsky-Korsakoff had chosen her for the role of the maiden Theouronia in his opera, The Vanished Town of Kitesb. Alexandre Yourassowsky was a lawyer, a well educated man knowing modern languages, who studied music under the guidance of Gretchaninoff and Gliere, both prominent composers, well known for their pedagogic duties in music. Yourassowsky began to compose in his very early youth, symphonies for orchestra, symphonic pictures, Le Fantome, trios, piano pieces, songs, accompaniment to declamation, all well balanced, musical compositions, in which the composer has employed the resources of the instruments and of the orchestra for developing his artistic ideas. His was a genuine talent, even felt in his very first compositions. Trilby had been a beloved subject for him; he thought to realize in it his artistic ideals and he has composed fine music, romantic, sometimes lyric, occasionally dramatic. Trilby was his last work; he did not see it performed on the stage, as he died in 1922 of typhus fever.

THE MANUSCRIPT OF THE OPERA

After his death, A. I. Orlov, conductor at Zimin's opera house in Moscow, a musician of strong temperament and genuine emotion, studied the manuscript of the opera and found that it was really a masterpiece. He set energetically to work. The result of his exertions was that Trilby was brought to the stage of Zimin's opera, and had brilliant performances the whole winter long (season of 1923-24).

The characters are those so well known from the famous book, Trilby, Svengali, Gecko, three Britons (Little Billee, Taffy, and Sandy), and Mrs. Bigott, mother of Little Billee. The action begins at the studio in Paris, and follows the familiar story throughout.

THE MUSIC

A chorus of journalistic praise followed the premiere of Trilby, though our critics are very severe in their judgment.

Joseph Mendelsohn's Career

Joseph Mendelsohn, baritone, was discovered by the late Dr. Holbrook Curtis, formerly throat specialist of the Metropolitan Opera Company, who immediately placed the young singer when only sixteen under the entire charge of the well known New York vocal teacher, Louis

The music to this opera is astonishingly beautiful and rich in its harmonic development, with exotic warmth, tenderness, depth and breadth. It is polyphonic music. Without being entirely modern, it is music of the twentieth century, excellently orchestrated and colloquial in spirit. The composer's intuition is deep and reveals itself in sonorous expression and does not lack dramatic climaxes. The harmony of its various elements, the equilibrium of his structure, all give testimony to the talent of the composer. Sometimes themes and melodies pass to a declamatory style.

Alexandre Yourassowsky created a new shape of opera; no overture, no choruses at all. For the opening of the opera the orchestra plays several short phrases of deep, tragic feeling, the character of which runs through the opera. The composition is based on a seriously developed technical ground, entirely satisfying the strongest exigencies of musical art. It is a work of a conscientious, austere artist, who stands very high.

THE PERFORMANCE

The management of Zimin's Opera did its best toward giving splendor and reality to the characteristic elements of the staging and scenery. A. I. Orlov did his work as conductor enthusiastically, giving sonorous paths to the tragic lines and depicting the deep feelings with smooth sounds. The regisseur in chief, I. N. Prostorow, an artist of high endowment, with an inventive mind, full of phantasy, gave much beauty to the pictures and decorative details of the scenery. Reality is wanted for the drama and he found the means for it.

THE SINGERS

Trilby was sung by G. W. Dshoukowsky. Through her acting and singing, the figure of Trilby stood out on a poetical ground. Svengali was represented by Alexandre Piragow, who gave severity of manner to the austere figure of the cruel magician. Gecko, the violinist with the dog-like affection for Svengali and the passionate love for Trilby, was well rendered by N. Semenov. A bewitching figure was Little Billee with his loving soul, rendered by S. N. Ostroumow. A Palatshew made a strong and brave man of Taffy and W. Sliwemsky, a noble figure of Sandy.

The opera Trilby is a real event in music. To me it seems a masterpiece worthy to go round the world and to be performed on the first opera stages. Zimin's Opera may be proud of having had the very first premiere of Trilby on its stage.

ELLEN VON TIDEBÖHL.

core, having been born in Chicago, and having received his entire musical training in this country. He is a firm believer in the adage "America for Americans," and feels proud that he did not seek European aid in his musical development. His advice to American singers is to remain at home and study, as he has done, in their native country.

René Thornton's Recital

Renée Thornton, assisted by Richard Hageman at the piano, will give a New York song recital at Aeolian Hall on Thursday afternoon, October 30.

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ANTONIO BASSI

Correspondent and representative of the Musical Courier for Milan, Italy, has just returned to his post.

Mr. Bassi will be glad to hear from all Americans studying, singing or playing in Italy and is always at their service for information of any sort, which will be gladly furnished without charge by correspondence or in personal interviews.

Milan office of the Musical Courier, via Durini, 31

Telephone 10-345



JOSEPH MENDELSON, baritone.

Simmions, with whom he studied continuously for six years. Since then he has studied for a short period with the late David Bispham, Isaac Van Grove and Richard Hageman. After all this Mr. Mendelsohn returned for additional instruction to Mr. Simmions, with whom he is still studying.

Mr. Mendelsohn appeared with success as Schubert in Blossom Time, which position he still holds, having held this post in New York City for one year, and is now touring throughout the country in the same role, and being acclaimed by the press as a great artist, for he is only twenty-six years old.

His voice is a dramatic baritone of great power and beautiful quality, which he uses as the means of portraying the songs of Schubert. His success in this part is due largely to the continuous study of the classical songs in which his teacher, Mr. Simmions, religiously guided him.

Despite his big success on the light opera stage, Mr. Mendelsohn intends to devote his time to the concert platform, for which he is excellently equipped. His repertory consists of songs by Schubert, Schumann, Brahms, Loewe and others. He sings in English, German, Italian, and, above all, he features strongly songs by American composers, for Mr. Mendelsohn is an American to the



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

THE "GREATEST" VIOLINIST

"Would appreciate it very much if you would settle an argument by letting me know whom you consider the greatest violinist of today."

There is such diversity of opinion as to whom is the "greatest" in any art, the opinion expressed would be merely a personal one, which would by no means settle the question. Owing to this diversity, the Information Bureau has never expressed a preference for any special musician, whether vocal or instrumental. Each individual must decide for himself who it seems to him is the "greatest." This may make both sides of the argument right according to their own ideas.

MUSICIANS' HOUSES

A reader of the Information Bureau has kindly supplied the names of two more musicians whose houses are open to the public. They are those of Schubert and Haydn, both in Vienna, and, as they were open to visitors several years ago, it is taken for granted they are open at the present time. The writer says "there are interesting things to see in both of these houses."

PARIS ADDRESS WANTED

"Will you kindly give me the information I am seeking? What is the Paris address of Francis Casadesus, who was former director of the Conservatoire Americain at Fontainebleau, France? He organized an International Conservatory in Paris." If you write to Charles Hayet, 11 bis Blvd. Haussmann, Paris, France, you will probably obtain the address of Francis Casadesus.

Brennan Pupils in Radio Program

Margaret Reilly, a Marymount College pupil of Agnes Brennan, the well known New York pianist, teacher and coach, broadcasted a program from Station WJZ at Aeolian

Hall, September 30. Her numbers included the Chopin Revolutionary etude, Debussy's The Girl With Flaxen Hair, Cyril Scott's Pierrot, and numbers by Poldini, Rachmaninoff, Stojowski and Schumann. Two pupils from Miss Brennan's studio, Alice Levins and Norma Gradstein, are giving radio programs this month, on October 13 and 31.

Rose Armandie to Make New York Debut

Rose Armandie comes to America under the management of Laberge of Montreal. She has just arrived and likes us, so much as she could see of us in a day stop in New York on her way to Canada, where she begins her conquest of the New World with a dozen concerts in Montreal and Quebec.

Miss Armandie is French. She got her training at the Conservatoire, carrying off several prizes on graduation.



ROSE ARMANDIE.

In addition to a voice of wonderful quality and charm, she has the rare gift of musicianship which permits her to venture into the difficult fields of ultra modernisms as well as in the traditional world of the classics.

She is fine looking, vigorous, impressive, quick, brilliantly intelligent. She appreciates, as few singers do, the importance of the texts of the songs she sings, and gives to every word its full value and meaning. Whether she interprets Schubert or Chausson, Ravel or Honegger, the classic or the modern, she expresses complete understanding of the

aim of poet and musician and faithfully reproduces the thought and feeling that has inspired them.

Miss Armandie is in no way limited in her choice of repertory. If she has leanings and favorites she does not tell us of them. She sings Canadian and French folk songs as well as the German lieder and classics of the ancient schools. New York will have an opportunity to enjoy her art on November 20, when she makes her bow to the public at Aeolian Hall. F. P.

Leginska's Debut as Orchestral Conductor

Ethel Leginska recently made her first formal appearance as conductor of a symphony orchestra in Munich, October 7, when she appeared at the Tonhalle directing the augmented Konzertverein Orchestra, with a second concert scheduled for October 13 and a recital on October 16.

At the concert on October 7 Leginska conducted Weber's Oberon overture, Beethoven's seventh symphony, Wagner's Meistersinger overture, and two of her own Poems after Tagore, besides playing Bach's concerto for piano with orchestra in F major, conducted from the piano. This was the first time a woman conductor had been heard in Munich.

For the second concert, on October 13, the program lists Strauss' Till Eulenspiegel, Mozart's symphony No. 35, Leginska's Exotic Suite after Gauguin, and Weber's concerto for piano with orchestra, op. 11, in C sharp, conducted from the piano.

At her recital on October 16, also at the Tonhalle, Leginska will play a Chopin-Liszt program.

Barozzi to Play at Carnegie Hall

Socrate Barozzi, Roumanian violinist, who made his debut in America at the Town Hall last season, will be heard in recital at Carnegie Hall on Tuesday evening, October 28. Mr. Barozzi has chosen an unusual program, including the Grieg sonata in G minor and pieces by Godowsky and Grainger. He recently appeared at the Academy of Music in Brooklyn, and will be soloist at the opening concert of the Harlem Philharmonic Society at the Waldorf-Astoria on November 20. Recitals in Boston and Chicago are also booked for him and he will have a busy season in recital, concert, and as soloist with orchestra.

CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tuthill, 185 Madison Ave., New York.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Berkshire Music Colony, Inc.—\$1,000 for sonata or suite for violin and piano. Only unpublished works accepted. Contest open until April 1, 1926. Submit manuscripts, containing sealed envelope with name and address inside and marked with nom de plume, to Hugo Kortschak, 1054 Lexington Avenue, New York City.

B. Schott's Söhne—3,000 Gold marks (about \$750) for the first, and 1,500 gold marks for the second and third best concerto for one of more solo instruments and chamber orchestras. Unpublished scores must be signed with nom de plume and sent before December 1 to B. Schott's Söhne, publishers, London, England.

The Chicago North Shore Festival Association—\$1,000 for the best work for orchestra submitted, the winning composition to be played at the final concert of the 1925 North Shore Music Festival. Contest ends January 1, 1925. Compositions should be sent to Carl D. Kinsey, 64 East Van Buren Street, Chicago, Ill.

Joseph Pulitzer Scholarship—\$1,500 scholarship, for best composition in extended and serious form, offered American student of music deemed most deserving to study in Europe. Manuscripts should be sent, before February 1, to New England Conservatory of Music, Huntington Avenue and Gainsborough Street, Boston, Mass.

Lyric Male Chorus of Milwaukee—\$100 and \$50 prizes offered American citizen for best musical setting to Kipling's poem, Where Earth's Last Picture Is Painted. Contest closes January 1. For further information address A. J. Van Dyke, 253 Plankinton Arcade, Milwaukee, Wis.

Rose Tomars—Two vocal scholarships open until November 15. Apply to 106 Central Park West, New York City.

The time for submitting scores for the \$1,000 prize offered by W. A. Clark, Jr., of Los Angeles, for the best symphony or symphonic poem by an American composer has been extended to May 1, 1925. Address communications to Mrs. Caroline E. Smith, Philharmonic Orchestra, 424 Auditorium Bldg., Los Angeles, Cal.

The Grand Opera Society of New York—Five prize memberships, one each to soprano, contralto, baritone, tenor and bass. Information upon request. Application should be made now to the Grand Opera Society, 939 Eighth Avenue, New York City.

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Chicago, October 11.—Our musical season is now fully under way, for the Chicago Symphony Orchestra played its first program at Orchestra Hall, Friday afternoon and Saturday evening, October 10 and 11. Not until the orchestra begins its activities is the season considered in full swing, even though some early concert-givers may have led the way.

Embarking upon its thirty-fourth season, the Chicago Symphony Orchestra remains the same as when the men laid down their instruments last spring at the close of the regular concert series. Large audiences greeted Conductor Stock and his men, and encouraging applause punctuated each number and between symphony movement pauses. There were no new members to whip into shape, and the orchestra, in fine form, entered into the spirit of each programmed selection, playing with spontaneity and spirit throughout the concert.

Wagner's *Rienzi* overture, with which the festivities began, was impressively set forth and put the listeners in happy mood. Conductor Stock and his men fairly revelled in the difficulties and beauties of the majestic *Cesar Franck D minor symphony*. As a tribute to the memory of Charles L. Hutchinson, the orchestra played Richard Strauss' tone poem, *Death and Transfiguration*, which, with its solemnity and fine effects, was a most befitting memorial for a man who has done much for the Chicago Symphony in his long association with it as trustee and member of the executive committee. Mr. Hutchinson was one of the first members of the Orchestral Association of Chicago. Borodin's *Sketch of the Steppes of Central Asia* was well done, and the program was brought to a triumphant close with Frederick Stock's *March and Hymn to Democracy*, which, with its

tremendous crescendo, lent the thrill required to make the program wholly enjoyable.

BUSH CONSERVATORY ORCHESTRA RESUMES REHEARSALS.

The regular weekly rehearsals of the Bush Conservatory Symphony Orchestra have been resumed under the direction of the conductor, at the Conservatory Recital Hall.

A full attendance in all sections is the rule, with a waiting list in some departments. The skill of the players is showing notable improvement even this early in the season, and big results are anticipated for the three concerts scheduled for this season.

The concerts will take place in Orchestra Hall on December 2, February 17, and May 28—all at 8:15 p. m. There will be three soloists at each concert, who will be either members of the Master School or artist-students of Bush Conservatory.

Gertrude Dofsen, of Seattle, Wash., is the winner of the free scholarship given in the Department of Dramatic Arts of Bush Conservatory, of which Elias Day is director.

Omega Chapter of Sigma Alpha Iota, the national musical sorority of Bush Conservatory, will give a bazaar on October 25, for the benefit of its scholarship fund. The proceeds of the bazaar will be devoted to a scholarship for some Bush Conservatory student. Helen E. Smith, soprano, who won the grand piano awarded in the Bush Conservatory competition last year in Orchestra Hall, is president of Omega Chapter, and Charlotte E. Leach has charge of the arrangements of the bazaar.

Irene Peabody, soprano, former pupil of Charles W. Clark, has been appointed as instructor of voice on the faculty of Kansas University, Lawrence, Kans., by Dean Swarthout.

Robert Todd, of Arkansas, is the winner of the Bruno Esbjorn Scholarship at Bush Conservatory. He is a talented young violinist and has a big future before him.

NEW GUNN SCHOOL BRANCHES.

The Gunn School announces the opening of branches in Hyde Park and Austin. The Hyde Park Branch is located at 4945 Ellis Avenue, in the Elmwood School, and the faculty comprises Elizabeth Saviers Guerin, Lucille Manker, and Carol Rosenfeld, piano; Techla May Knoll, voice; and Emily Volker, violin.

The same curriculum is followed by the branches as at the parent school.

The Austin Branch is in charge of the gifted pianist and teacher, Cleo Munden Hiner, and the faculty embraces such teachers as Hadassah Delson and Lola Rosencrans, in piano. Techla May Knoll directs the vocal department and Emily Volker the violin department. In charge of Mrs. Hiner, the Austin Branch has presented a brilliant series of recitals that last season culminated in an entertainment that represented all departments of the parent school. Of these, the dramatic department of the branch is represented by

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MARY WOOD CHASE. Write for Curriculum. 410 Fine Arts Bldg., Chicago, Ill.

Miriam Benario, assistant to Sophia Swanstrom Young, head of the dramatic department of the parent school.

The Temple Judea Branch of the Gunn School was organized last season. It is directed by the American pianist, Joseph Corre, and Miriam Benario, jointly. Here, as in the other branches, all the departments of the school are ably represented. The registration is large and the branch has been especially active.

The series of winter recitals at the parent school, 1254 Lake Shore Drive, was opened on October 4 with a program by Elmer Schoettle, fourteen-year-old artist-student of Glenn Dillard Gunn, and son of Gustav Schoettle, distinguished pianist and teacher of Minneapolis. Horace Strohm, boy soprano, a pupil of Stuart Barker, assisted. Young Schoettle played the B flat minor scherzo of Chopin, Papillons by Schumann, Dr. Gradus ad Parnassum by Debussy, and Dance of the Gnomes by Liszt. The second program of the series takes place today, October 11, and will be given by two members of the faculty—Marie Kettering, pianist, and Miriam Benario, reader.

THORNTON-LAPPAS CONCERT.

Renee Thornton and Ulysses Lappas gave a joint song recital at Orchestra Hall on Tuesday evening, October 7. Well remembered here for her recital at the Blackstone Theater last year, Miss Thornton was warmly applauded upon her first appearance on the stage and throughout the program. Edward Moore had the following to say in the Chicago Tribune regarding her appearance: "She stepped upon the stage and was forthwith highly beneficial to the optic nerves; she sang and the sense of hearing was similarly stimulated. Poised, gracious, on good terms with her music and her audience, she made at least one of her hearers her debtor to the extent of two songs of quite extraordinary beauty and charm. One was Ernest Moret's *Griserie*, the other, Frank Bridge's *Go Now, Happy Day*. These were high spots, though her whole program was novel and interesting, ranging from the luscious lyricism, which would seem to be her most notable contribution to the art of soprano singing, to an almost Raisa-like sustained power. She was popular and she deserved to be, since she has voice, art and heart for the job. This report would be incomplete if it failed to mention that at the piano was the finest accompanist these ears have heard—Miss Thornton's husband, Richard Hageman."

Lappas, who has not been heard in Chicago often since the days not so far distant when he was a star with the Chicago Civic Opera, displayed anew his beautiful tenor voice in varied selections, and he was at his very best in operatic numbers and in songs of his countrymen. He was applauded to the echo and was supported at the piano by Penelope Zaracosta, who was chosen at the eleventh hour to act as accompanist, as at the same hour Isaac Van Grève, who had been engaged, was directing an opera performance at Columbus.

HERBERT GOULD'S RECITAL

The art of interpretation is not lost in America as long as this country boasts of such singers as Herbert Gould, a basso of whom Chicago is justly proud. This young man, at one time a member of the Chicago Civic Opera Company, has often been heard in oratorio, but not so often in song recital. Kimball Hall this year served for his introduction as a recitalist in our midst on Tuesday evening, October 7. He had arranged a program well suited to bring out all the resources of this gifted singer. His interpretation of all his songs showed that his paramount gift is that of delivering faithfully the message contained in the song and to add to it a certain touch or originality altogether deserving appreciation and interest. Then, this basso has learned how English should be enunciated, and it was when singing in his native tongue that he shone at his very best. Not that he does not enunciate other languages well, but his pronunciation of English is always correct and that of many other singers is sometimes faulty. His voice, of wide compass, was used throughout the program with good understanding and showed unmistakably its possessor's intelligence. It is not through the virtue of his voice, however, that Mr. Gould makes his appeal, but through his beautiful use of it, his fine phrasing, and, above all, in coloring each tone to express the meaning of the composition. Mr. Gould should be heard

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often, as the oftener one hears him the more one appreciates his fine musicianship and excellent work.

GIOVANNI GENARO OFFERS SCHOLARSHIPS

Giovanni Genaro, the well known Chicago voice instructor, is offering a free scholarship to a worthy tenor and soprano. Applications (either personal or by mail) will be received at the Genaro studio in the Kimball Building up to October 25. Examinations will be held on November 4.

COLUMBIA SCHOOL NOTES

The Columbia School Chorus, under the direction of Louise St. John Westervelt, began rehearsing this week for its series of concerts and appearances to be given throughout the year. Each season the chorus takes a prominent part in the school activities, appearing on the commencement program and graduating exercises as well as giving a number of concerts in the outlying districts and suburbs of Chicago. The annual concert will be given in one of the recital halls of Chicago on which occasion the chorus will be assisted by a soloist from the faculty or one of the professionally trained students from the school.

Arthur Oglesbee, a member of the piano faculty and lecturer on history of music and correlated arts, has prepared a very busy program. His history of music lecture, which is a requirement for the completion of various courses, is given each Tuesday afternoon at four o'clock, and, in addition to this, two lectures are given weekly to Chicago school teachers and others, one on Tuesday evening at seven o'clock and one on Saturday at twelve. There is also a lecture as a part of the Evening School course which is given once a week, on Mondays.

The children's classes on Saturday morning, which are always of great interest to the children and teachers, have an added advantage this year in the appreciation course. These lectures are designed to bring the work of the great masters to boys and girls, that they may become familiar with the classic music literature of all times and to acquire a discriminating taste for good music. The lives of composers are studied and characteristic compositions analyzed. The class is taught to distinguish the different instruments in orchestra compositions and to recognize the various types of voices in vocal compositions. Some of the music on the programs of the children's series given by the Chicago Symphony Orchestra, under the direction of Frederick Stock, is reviewed before the concerts.

The class in pageantry given in connection with the Public School Music Department, will begin next week. This course covers the composition, staging, costuming and performance of pageants and operettas, the organization and development of projects as featured in the modern schools, and the development of pageants as an opportunity for correlation with many subjects in the school curriculum. Pageants, operettas, programs and work found in the Practice Schools are discussed and demonstrated.

Culture in correlation with music is given full opportunity in the Columbia School, and among the special courses are the classes conducted by Prof. William F. Rice in psychology history of education and college English. These classes are held twice a week throughout the year, and two hours work each day is required for graduation in the Public School Music Department.

AMERICAN CONSERVATORY NOTES.

Merrie Boyd Mitchell, soprano, artist-pupil of Karleton Hackett, is the new soprano soloist for the Pilgrim Congregational Church, Oak Park. Miss Mitchell was selected from over sixty applicants.

The classes in the children's department began last Saturday with the largest enrollment they have ever had. The classes are under the able direction of Louise Robyn, assisted by Ethel Lyon, Florence Nichols, Evelyn Chase, Marion Roberts and Marie Stange.

Jacques Gordon, violinist, concertmaster of the Chicago Symphony Orchestra, has resumed his teaching at the Conservatory. Among his students he has many fine young artists.

Ernestine Field, pupil of the Conservatory, is teacher of organ, piano and theory at Carthage College, Carthage, Ill.

CHICAGO MUSICAL COLLEGE NOTES.

The second concert of its Sunday afternoon series was given by the Chicago Musical College at Central Theater last Sunday. The concert was broadcasted by the Chicago Tribune, WGN station.

Ruth Betzner, student of the vocal department, has been engaged as leading contralto with the Boston English Opera Company. G. Holt Steck and Lucille Quinn, also studying at the College, are singing this week at the Chicago Theater.

John Humphrey, student of the School of Dramatic art, has been engaged for the Meet the Wife company in New York. Winifred Brewer, another student, has been engaged for Moon Madness, touring on the Pacific coast.

Isaac Van Grove is conducting a series of opera performances this week at Columbus, Ohio. Il Trovatore, La Boheme, and Pagliacci are being played, with Marie Rappold, Gladys Swarthout, Cyrena Van Gordon and Lappas in the casts.

Clyde Moffet, vocal student of the college, has been engaged as tenor soloist at the La Grange Methodist Episcopal Church.

JEANNETTE COX.

Prague Mourns Olga Forrai's Loss

The young dramatic soprano, whom the Chicago Opera management discovered in Prague, was evidently not without honor in her own land. Prague, it seems, is just waking up to the fact that it is going to lose her, and a veritable howl of regret is being emitted by the local German press, which is primarily interested in the affairs of the German Opera House. The Tageblatt calls the announcement of her going "one of the most painful surprises of the season's beginning. 'Her rich, expressive soprano, with its regularly noble, dark timbre,' it continues, 'will long continue to sound in our ears. A musicality which never disappoints, and a splendidly sure adaptability to various styles, make her a chosen interpreter—on stage and concert platform—of the most difficult modern music, while she impersonated the standard star roles, especially those of romantic opera, magnificently. Her Aida, Carmen, Santuzza—to mention only a few—will not soon be forgotten.'"

There are many more words to similar effect, and also criticism of the management of the Prague German Opera to permit so important an artist, "so astonishing a young talent," to go.

R.



A Student's Testimonial of V. M. Holmstrom

Following is a letter of appreciation sent Miss V. M. Holmstrom, of Chicago, specialist in the art of breathing for singing and bodily development, by James W. Benson, voice builder and coach.

October, 1924.

My dear Miss Holmstrom:

I am writing you this letter out of deep appreciation for what you have done for me. I hope you will publish it so that other singers and students of singing may know of the splendid work you are doing here in Chicago. I have studied singing for five years, and, although I have had considerable instruction in the art of breathing, I somehow never have been able to put it into practical use, really to understand it enough to benefit by it. My throat was becoming more and more tense, my voice was throaty and, as you know, it cracked badly. I realized that my bad breathing probably was the cause of this serious state of affairs. It was not until I talked with a singer who had had lessons from a breathing expert like yourself in another city, that I realized what breathing should be and how utterly lacking I was in this respect. Now, after a few lessons from you, the pain has left my throat and it is relaxed for the first time that I can remember. Also the power and mastery I am beginning to feel is wonderful.

The gymnastic exercises you are giving me to improve my standing position and general appearance, are taking away the self-consciousness and awkwardness I often feel on the concert platform. After I have studied a little longer with you, I shall go to a good coach and he will probably appreciate as much as I do my breathing mastery. For it will lighten his task and certainly be able to get much better results from me. I hope every singer and vocal student in Chicago will read this letter, for it is written with the purpose of encouraging those who have difficulty with their breathing, etc. Why should they suffer agonies from the lack of breath control, when they can get clear, specific and exact information in studying with you? I should think the singing teachers in Chicago would greatly appreciate your aid.

Yours sincerely,

(Signed) JAMES WALTON BENSON.

Münz "Ransacks a Diamond Mine"

Under the heading, "Chopin's Jewels—Münz Riffled the Mine," the following appeared in the Melbourne News-Pictorial after his second recital in the Australian city on August 21: "When Mieczyslaw Münz ransacks a diamond mine he makes a point of taking all the jewels in sight. Not only did he take the whole of Chopin's twenty-four Preludes, but he cut and polished them with the art of an exquisitely sensitive lapidary. There were itching hands eager to destroy the sequences with applause when these were played." Other papers are even more enthusiastic. The Melbourne Argus wrote: "To call Münz merely a pianist would be the height of absurdity. He is much more; he is a musician, a poet and a prophet. No one who loves to have the poetry of life translated into the poetry of sound can afford to miss him. Spellbound listeners paid him that highest tribute, a bewitched and complete silence." This paper speaks of his playing of certain numbers of the Chopin preludes as "nothing short of a revelation." The Melbourne Herald states that he "received an ovation."

Beulah Rosine's September and October Dates

Beulah Rosine's season began quite early, her first recital being on September 3, when she was heard at a private musicale in Michigan City, Ind. Other September dates included recitals at the Oak Park Country Club, September 21, and St. Stephen's Lutheran Church, September 24. The popular young cellist's October dates are: October 5, joint recital at Hotel Windemere, Chicago; 6, Morgan Park Woman's Club; 7, Woodlawn Woman's Club; 13, Ravenswood Woman's Club; 17, Kimball Hall, Friday noon concert, Chicago; 21, Sherwin Hotel, private musicale; 23, North Shore Woman's Club.

New Wilmington, Pa., Engages Renée Thornton

Renée Thornton, who in private life is Mrs. Richard Hageman, has been engaged by the Westminster College, in New Wilmington, Pa., to give a recital program there on October 27, with her eminent husband, Richard Hageman, at the piano. Miss Thornton's first New York re-

BELLE AND SA GORSKY.

These artists rose to distinction in Russia as soprano and baritone and as voice pedagogs, respectively. It is recorded that their reputation has spread over Europe as musicians of very high standing. Their desire to locate permanently in America enabled the Chicago Philharmonic Conservatory to annex them as members of its faculty. Their work as pedagogs in Minneapolis, where they located temporarily on their arrival on this side, was productive of several splendid artist-pupils who have accompanied them to Chicago for continuation of tuition and finishing for the concert and operatic stage.



Nicholas Medtner Arrives

Nicholas Medtner, the eminent Russian composer-pianist, arrived on the S. S. Reliance on October 9. Mr. Medtner's American debut will be made in Philadelphia on October 31, when he will appear as soloist with the Philadelphia Orchestra. His first New York recital will take place in November.

Florence Mulford-Mallory Recital October 31

Florence Mulford-Mallory (nee Mulford-Hunt), always prominent in musical affairs of New York and New Jersey, will make her reappearance in a song recital, Friday evening, October 31. Needless to say, her program and its performance is awaited with much interest.

May Stone Pupil Sings at Studio Club

Gail Webster, coloratura soprano, gave a successful recital last week at the Studio Club.

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Schipa's San Francisco Triumph

When Tito Schipa made his first guest appearance with the San Francisco Opera Company on September 29 in Manon, he scored a great triumph. The Chronicle of that city commented as follows:

"With Tito Schipa, the distinguished tenor of the Chicago Civic Opera Company, making his first operatic appearance in California, the San Francisco Opera Company presented Massenet's Manon last evening in the Civic Auditorium under the direction of Gaetano Merola. Schipa had made a host of admirers here last season when he gave two recitals, and one of the largest houses of the engagement greeted him with an enthusiastic welcome.

"Singing the role of Des Grieux, the tenor scored a personal success that was one of the most marked triumphs that an operatic star has made in this city. The great lyric beauty of his voice, the perfect clarity of its mellifluous flow and the polished artistry of his phrasing won him unqualified approval."

This report is further emphasized by a telegram received from Selby C. Oppenheimer, the well known manager, to Mr. Schipa's managers, Evans and Salter: "Schipa made greatest sensation ever achieved in opera here last night. Had to sing his arias twice and take at least twenty curtain calls. Audience cheered wildly and papers today acclaim his success as biggest ever made here. Congratulations."

Alberto Jonás Home Again

Mr. and Mrs. Alberto Jonás have returned from Europe, where they spent the summer months. The eminent pianist and pedagogue has much to say that is interesting regarding his trip abroad.

"Munich seems to be, in the summer, the meeting place of all noted musicians," he related, "from America as well as from Germany. The Wagner and Mozart festivals were a complete success in point of attendance, despite the fact that orchestra seats sold at 30 and 40 gold marks (\$7.50 and \$10). The Vienna Philharmonic Orchestra gave a concert in Munich, under the leadership of Bruno Walter, and had a record-breaking attendance, people having to be turned away, although orchestra seats sold for 25 gold marks."

Furtwängler, Jonás thinks, is bound to make a deep impression on his forthcoming American tour in December. He has "a commanding presence, and is a musician of such exceptional accomplishments that he was chosen as the successor of Mikovich."

In Berlin, Jonás was present at the debut of Leonora Cortez, a young pianist, whose sensational success was cabled by the Berlin correspondent of the MUSICAL COURIER two weeks ago. Jonás considers her "one of the greatest women pianists I ever have heard."

Jonás also was impressed by the fact that the musical life in Berlin, "instead of declining as has been asserted, is growing all the time. There are, at present, four magnificently equipped opera houses, and each can boast of full attendance at every performance. There is no capital in the world which can duplicate that."

The Song's the Thing, Says Althouse

"In my opinion, and you will have to take it for what it is worth for I don't pose as an authority," said Paul Althouse, "most bad singing by people with good voices results from a mistaken idea about the whole business. This mistaken idea is that a song is simply a vehicle to display the voice. The truth, of course, is that the voice is a vehicle to display the song. Lots of singers go merrily ahead with the first idea in their minds and, if they have fairly good looks and a good voice, these singers accumulate a brief and fragile popularity which seldom outlasts a few seasons, because there are always more to take their places with all the pyrotechnic trills of the old and the additional charm of novelty."

"Real singing of the very first class is, of course, very rare. There is nobody waiting to step into Schumann-Heink's shoes and sing as well as she does and consequently her popularity has not waned. Listen to a song program by an artist of each of the two kinds I mentioned. Then see if the man with the mistaken idea isn't saying plainer than words, 'Watch me take this high C.—How was that, pretty good, eh? Now observe this portamento with attention.—Now, what do you think of THAT?' and the other artist is telling you: 'This is my idea of the song; this is my explanation of what the composer meant.'

"The difference is the difference between all good and bad art of any kind—painting, sculpture, literature besides music. The real artist has something to say. The imitation deals in effects."

High Lights of Carmen, Alice Gentle's Version

What Alice Gentle has done on the Pacific Coast during the past summer has become history—thousands upon thousands have flocked to the Bowl, the Metropolitan Theater, and to vaudeville, at which she took "a fling." The third re-engagement at the Metropolitan Theater, for which she received a salary of \$3,500, brought her forth in

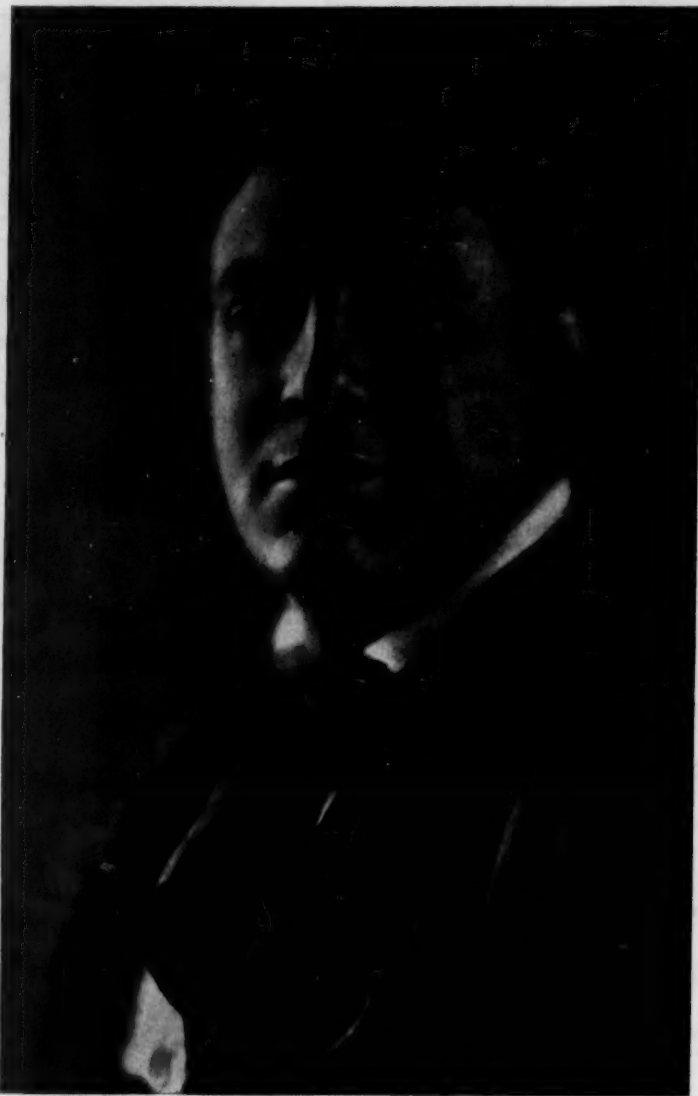


Photo © Fernand de Gueldre

TITO SCHIPA
 as he appears in Martha.

"High Lights of Carmen"—and the lights, vocal, histrionic and otherwise, judging from a most excited local press, could scarcely be said to be reflected lights—it was a veritable Alice Gentle conflagration.

More Engagements for Mrs. Lawson

Franceska Kaspar Lawson, soprano, was booked to sing at the Kiskiminetas Boys' School, at Saltsburg, Pa., on October 13, this marking her sixth engagement there and the second one within a year. In addition to the numerous engagements already listed in the MUSICAL COURIER for Mrs. Lawson, she also will sing at Daleville College, (third time), November 8; Marion College (second time), November 10; Middletown, Del., December 16, and at the Keystone State Normal, Kutztown, Pa., July 15.

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WHY VOICES DETERIORATE

By William A. C. Zerffi

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That the voices of many singers before the public, as well as the voices of an immense number of vocal students, reveal unmistakable signs of deterioration without any seemingly definite cause, is a fact which is known to all who are acquainted with vocal conditions. Reasons for this have been sought for numbers of years and many and various suggestions have been offered in explanation. It has been customary to lay this unpleasant fact at the door of various forms of dissipation, and, while in a limited number of cases the loss of vocal powers may be attributable to such reasons, it would be absurd to intimate that this is the predominating cause. Too often do we find singers whose bodily health is in every way excellent, but whose voices do not display the same degree of health, and there are many whose loss of voice takes place at a time when no other cause than the employment of a faulty method of singing can be discovered.

However, the word "faulty" is far too ambiguous to be of much service, and, as is well known, it seems to be difficult to obtain agreement as to what is faulty and what is correct singing. To the majority, correct singing is the singing which produces satisfactory effects, and faulty singing the reverse; the fact that faulty singing can enable a singer to sing effectively (for the time being) seems scarcely to be imagined. If, therefore, we are to reach an understanding of the situation, it is vitally necessary to remove the matter from the realm of personal opinion and speculation and to examine the situation from as purely impersonal a standpoint as possible. In order to accomplish this, it is first of all necessary to eliminate the backward type of reasoning which allows a singer to believe that the training of the voice can be accomplished by endeavoring to induce certain sensations. Aside from the fact that sensations are of so illusive a character as to be impossible of accurate transmission, such a method of study fails to take into consideration that sensations are the result of the singing of tones, and that correct sensations can only be experienced after a correct action of the vocal organ has been established. The singer's problem is, therefore, to seek to learn how it is possible for him to realize with certainty whether he is singing in such a manner as to permit his vocal organ to function correctly.

Despite the seeming intricacy of the action of the vocal organ, the matter can be simplified by the elimination of many contributory factors and centering the attention upon those muscles which are actually known as the tensors of the vocal cords, and, to the weakening of which, loss of vocal ability can be directly traced. While the closing of the glottis for purposes of phonation is brought about by means of the adductor muscles, the two lateral crico-arytenoids, the arytenoid, and the thyroarytenoids, it is these latter muscles, the thyroarytenoids, or as they are commonly called, the internal tensor muscles of the larynx, which evidence the most definite signs of weakening under the strain of faulty singing. These muscles, which are situated on either side of the vocal cords, are attached to the thyroid cartilage and to the arytenoid cartilages, and (upon contraction) by turning the arytenoid cartilages inwards, they tense as well as shorten the vocal cords. As may be readily seen, muscles which combine both such functions must be an important factor in the production of the voice, and the importance of the internal tensor muscles cannot be over-estimated.

To exercise a muscle correctly is the only means we have of developing it, and development of the internal tensor muscles is necessary before sufficient muscular tension can be obtained to permit the singing of the higher tones of the voice with any degree of volume. The majority of undeveloped vocal organs will be found capable of producing high tones softly, these tones being popularly, but erroneously, called falsetto in the male voice, and head tones in the female voice. It is only when the endeavor is made to sing loudly that difficulties are liable to be experienced. However, even in the comparatively undeveloped state, a certain amount of strength is inherent in the internal tensor muscles, and this, combined with the cord tension induced by the external tensor muscles and a forcing together of the cords by means of the swallowing muscles, enables almost any singer to sing forte with little or no previous muscular development. The destructive feature of this type of singing is, that the more the swallowing muscles are brought into play, the less strain the internal tensor muscles are called upon to bear, with the result that in time these latter become so weakened that they can induce little or no tension in the vocal cords. No matter how great an effort be expended, the singer finds that he can produce tones only in the medium range of the voice, the higher tones literally ceasing to be available. That there are many and various intermediary stages is obvious enough, but the final result is invariably the same. The only exceptions which can be found are those of singers with phenomenally rugged vocal organs, and who by virtue of this strength can stand the strain longer than is usually the case. Escape, however, there is none, and the only difference is in the length of time which elapses before the end is reached.

The question naturally arises, what can be done to rehabilitate the weakened muscles and restore the voice to its normal condition? And the answer can only be, give the internal tensors, as well as the other muscles involved in the correct production of the voice, exercise, and they will gradually increase in strength and enable the voice to be produced without undue effort and with its normal quality. It must be positively stated that a correct exercising of the vocal muscles has no relationship to the aimless running up and down the scale by which it is hoped the voice will be developed. These so-called flexibility exercises are worse than wasted time, for they merely aggravate the existing conditions. Further, to imagine that a teacher, who is not accurately informed in regard

to the actual operations concerned with the production of the voice, is capable of evolving exercises which will restore the activity of muscles, the existence of which he may but dimly realize, is an utter absurdity. We have for years been assured that a singer's success is a guarantee of the correctness of his methods, and likewise a pupil's success is a guarantee of his teacher's ability, but no greater fallacy than this was ever preached, and it is to the blind following of these faulty assumptions that the wretchedness of vocal conditions may be ascribed. It is only necessary to follow the careers of the singers to note the fluctuations in their singing, and their only too frequent final distress to realize that the first of these assumptions is not founded upon fact. As to the latter, this was fully discussed by the writer in an article, When the Proof of the Pudding Is Not in the Eating, published in the MUSICAL COURIER of May 29, and in which the fact was emphasized that a pupil's success is by no means necessarily due to the teacher, but may even be in spite of him.

While at first thought it may seem that the writer has taken a somewhat pessimistic view of the situation, this is by no means the case, for once it is realized how vitally necessary it is to see that the correct muscles are brought into play in the production of the voice and the singer is taught the means whereby he can determine this, the whole rotten fabric of vocal nonsense must inevitably crumble. As it stands today, method fights method and the last word is "Mr. So and So's opinion." In a matter which is as deeply serious as the training of the voice, and which often entails consequences of so far-reaching a nature, opinions, unless supported by facts more valuable than an occasional pupil's success, should be disregarded. Despite any argument which may be offered to the contrary, the voice is produced by the functioning of a mechanical instrument, and the fact that this instrument is constructed of cartilage and actuated by muscles does not detract one whit from its mechanics. Disagreement as to its action exists almost entirely among vocal teachers; physiologists do not disagree in regard to the fundamental features of its action. Therefore, agreement in the vocal profession can only be obtained when the vocal teacher swallows his home-made opinion and accepts such facts as have been established by impersonal investigation and which therefore transcend the limits of the studio walls.

Estelle Lieblich Artist-Pupil in Bowling Green Star Course

Frances Paperte, mezzo-soprano, gave the opening recital of the Bowling Green Star Course on Friday, October 3. She met with pronounced success.

CLEVELAND INSTITUTE NOTES

Cleveland, O., October 8.—Registration for the new course in piano pedagogy, offered this year at the Cleveland Institute of Music under Beryl Rubinstein, has exceeded the class quota. This course has just been opened for teachers and advanced students, and the lessons are being given in the evening to enable teachers who are occupied during the day to attend.

Mr. Rubinstein is allowing those who applied too late to sign up as listeners, so that although they will not be able to qualify for certificates they thus will have an opportunity to follow the class work.

In appreciation for this course, Mr. Rubinstein has engaged in research and made a survey of all the available standardized literature offered for the young student, from the beginning of his music study to the fifth year. Mr. Rubinstein will discuss in the class the merits and faults of various types of standardized works.

At the beginning of its fifth year, the Cleveland Institute of Music has its largest registration. The winter is being filled with activities both for students and faculty. New students wishing to join the orchestra are being tried out by Ernest Bloch, the director. The orchestra is composed of Institute students and faculty entirely, but the chorus is open to those outside. John Peirce, newly appointed head of the voice department, will give the chorus special drill in choral singing and oratorio.

The first faculty recital of the school year will be held on October 24. Mr. Peirce will be formally presented as a member of the Institute faculty at this recital. He will be soloist at an organ recital to be given at the Cleveland Museum of Art by Douglas Moore on October 15.

Roger Huntington Sessions, a young composer and theory teacher of the Institute, is offering again this year a course in music appreciation for the Cleveland concert patrons. Mr. Sessions lectures on the principal works played by the Cleveland Orchestra, bringing together a group who want to increase their enjoyment by a greater understanding. There are seventeen lectures scheduled for the winter, all of which are given without charge under the auspices of the Institute.

At the inauguration of Robert E. Vinson, the new president of Western Reserve University, on October 9, Mr. Bloch acted as delegate from the Institute.

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ACROSS THE COUNTRY

Baltimore, Md. (See letter on another page.)

Boston, Mass. (See letter on another page.)

Buffalo, N. Y. (See letter on another page.)

Cheyenne, Wyo., September 29.—Ambrose Kiehl, organist-director of the First Baptist Church, sponsored a delightful musical service on September 28 in honor of the rebuilding of the pipe organ which has served the congregation for more than thirty years. Within the last two months this has been completely overhauled by Mr. Kiehl, with the result that it is again in splendid condition. A program of sacred vocal numbers was interspersed with selections of chamber music for violin, piano and organ, among the numbers heard being Rubinstein's Kammerlied, Op. 10, No. 3. Rev. Dr. Robert Moorman, pastor of the church, gave a short address on the Purpose and Power of Music. An audience of more than 600 heard the program which was rendered by Howard M. Heins, Mary Beauchamp, Van Ferry, Paul Lockwood and Mrs. James Mackay. Mrs. Harold L. Vaughan was at the piano.

Mary Beauchamp is a recent acquisition to musical circles here. She is the new head of the department of music at the Cheyenne High School and possesses a splendid voice of wide range. She comes to Cheyenne after preparation at Colorado Woman's College and the Illinois State University at Champaign.

The Win One Class of the Methodist Church recently launched a new organization, the Win One Orchestra. Mrs. Arthur L. Putnam is head of the class and she is responsible for the promising society which, during the winter, will be heard at church services and various entertainments. The orchestra members are from the class—with Clyde Griswold Ross, violinist, as leader—and includes Hazel Flitten, pianist; Esther Flitten, cellist; Lena Nelson and Daisee Nelson, trombone and saxophone; Frederick L. Beck, Jr., clarinet, and Fred Harclerroad and William W. Hale, Jr., cornetists. Other instruments will be added from time to time.

The Music Study Club held its initial meeting on September 16 at the home of the president, Mrs. Lloyd Sampson. The meeting was the occasion of a social hour with the

officers (Mrs. Sampson, Mrs. George S. Lake, Mrs. Arthur E. Spaulding and Mrs. I. R. Townsend) and the members of the music committee (Mrs. Albert K. Jensen, Mrs. Archer S. Meyring, Mrs. Elmer H. Cook and Mrs. Frank Wescott) as the hostesses. W. L. L.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Denver, Colo., October 6.—The thirty-eighth Chamber Music Party was held at the house of Mrs. Verner Z. Reed on the afternoon of October 5. The numbers on the program were Beethoven's quartet in A major, op. 18, No. 5, and Buys' Romantische Serenade, op. 25. J.

Jacksonville, Fla., October 1.—Dr. Davenport Kerrison has just completed a musical drama, The Garden of Eden, for which he has written both lyrics and music. M.

Johnstown, Pa., October 2.—George Ahl, violinist, pianist and composer from Berlin, and Leo Schulz, New York cellist, were heard in an excellent recital at the Nemo Theater on the afternoon of September 21. A large audience was present which displayed much enthusiasm over the work of the two artists. Prof. Hans Roemer, local musician, proved an able accompanist. Other artists on the program included Clara Stadelmann, soprano from Pittsburgh; Emma Louise Raab, violinist, who has been heard here to advantage before; Pierre De Backer, viola, of Pittsburgh, and the united choruses from the Germania Quartet Club and Harmonie, with Professor Roemer as conductor. D.

Lewiston, Me., September 30.—The new Lewiston Choral Society, formed of 107 of some of the best male and female voices among the younger singers in Lewiston-Auburn, has announced the following officers: President, D. J. Paradis; vice-president, Dr. Roland S. Dumont; treasurer, Dr. Emile Caron; secretary, Dominique Dostie; assistant secretary, Noel Beaudette; director, Arthur N. Brunelle; assistant director, Prof. Joseph Boulanger; accompanist, Prof. Emile Roy; auditors, Frank Crowley, Napoleon Martel; board of judges of voices, Elmo Tremblay, Entine Fortin, Dr. Edmund Lebel; librarian, Camille Gilbert; assistant, Ernest L. Potvin.

Rupert Neily, head of the Portland Women's Choral Society, has offered, through that organization, a prize for the best part song written by a Maine composer which can be used by the Women's Choral Society in their annual concert next spring.

The fall concert season opened with the coming of Sousa and his Band at the Armory on September 25. There was an audience of about 3,000. The well known composer and bandmaster was never in better mood. The feature of the programmed numbers was the Don Juan poem by Strauss, which is being played for the first time by a band, and which went very well. Among the extra numbers were General Dawes' Melody and a waltz, Haunting Dreams, by Walter Rolfe, the Rumford, Me., composer. Mr. Rolfe was an honored guest. Mayor Brann, of this city, presented the Lieut. Commander with a small gold key in behalf of the people of both Lewiston and Auburn. L. N. F.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Montevallo, Ala., October 4.—Announcements of the coming season's attractions of the Alabama College Artists' Series include John Powell, Sascha Jacobsen, Mildred Dilling and Edgar Schofield, the Letz Quartet and the Hinshaw Opera Company. V.

Portland, Ore. (See Music on the Pacific Slope.)

Saskatchewan, Can., October 1.—Mrs. George Henslow, president of the Indian Head Woman's Musical Club, who is well known to Saskatchewan musical circles, suffered a bereavement on September 25 in the death of her husband. Mrs. Henslow and little son, Gerald, had just returned from a holiday trip to Milwaukee and St. Paul, where they had been spending a three months' vacation.

It is understood that the annual festival of the Saskatchewan Musical Association for the southern district will be held in Regina in 1925, although at present it is listed as a united event in connection with the northern division for Moose Jaw; also that the festival here will be in May. This year the association is providing itself with the music required, which is a new venture. A new syllabus has been prepared, which will be issued shortly by the secretary, N. J. Palmer, and a discount will be allowed when bulk orders for music are received. One important feature is that the choral societies from towns of less than 3,000 are to be given a place. Dan A. Cameron, of Regina, is offering a grand challenge shield for the winner, in Class A or B, obtaining the highest number of marks in the two classes. There will be the usual shield prizes for the different classes.

Muriel Kerr, pianist of thirteen years, recently returned from Chautauqua, where she was successful in obtaining the Hutcheson scholarship in competition with several thousands. This, however, is not the first time she has done credit to her own talent and Regina. She has frequently appeared in large cities, before prominent artists, winning admiration and approval. Musical friends in Regina are greatly interested in Miss Kerr's career. R. G. B.

San Francisco, Cal. (See Music on the Pacific Slope.)

Springfield, Ill., September 22.—A series of eight Sunday evening open air union church services, with twenty churches participating, was held here during July and August, in which an attractive, high grade musical program played an important part. An outstanding feature of this was the presentation of sacred choral classics by a large chorus, directed by Prof. Lowell L. Townsend, director of Millikin Conservatory of Music, Decatur, Ill. Portions of Handel's Messiah, Mendelssohn's Elijah, and St. Paul; Rossini's Stabat Mater and Gounod's St. Cecilia were presented on different evenings. In addition to local soloists, the chorus was assisted by Rollin Pease from Evanston, Ill., and Clarence J. Bloemker, tenor soloist at Pilgrim Congregational Church, St. Louis, Mo. The Illinois Watch Factory Band, conducted by Rudolph C. Hartleb, in addition to rendering special numbers each evening, accompanied the chorus and soloists throughout the series. That these services met with public favor is attested to by the fact that audiences of 2,000 or more attended each Sunday evening. K.

Wichita, Kan., October 5.—The Wichita College of Music has a new pianist to head the department. Stanley Levey was presented recently at the college auditorium in recital. Theodore Lindberg was scheduled to assist with violin solos. William Z. Fletcher the new head of the voice department of this school.

Mr. and Mrs. Ralph Brokaw, violinist and pianist of the Brokaw Studios, reopened the studio on September 8 to their sixteenth year in Wichita with sixty-four enrolled the first day. The Brokaws have taught full schedule classes for several seasons. Last year Mr. Brokaw inaugurated, from his advanced pupils, a concerto class which performed fourteen standard concertos during the season.

The American Legion Band, Lester Wetherwax, director, which has furnished Riverside Park band concerts all season, is planning to give a series of popular concerts at the Municipal Forum under city auspices. R. B.

Washington, D. C. (See letter on another page.)

Worcester, Mass. (See letter on another page.)

Winnipeg, Canada, October 2.—Winnipeg is looking forward to hearing, this season, Florence Easton, Richard Crooks, the Letz String Quartet, Guiomar Novas, Elena Gerhardt, Hazel Harrison, Rosing, and Jascha Heifetz.

Roderick MacLeod, Gaelic singer from Inverness, delighted a Scotch audience on September 19 at Odd Fellows Hall. Contributing to the evening also were Davidson Thomson, baritone; Agnes Wilson, soprano; Gladys Eddie, violinist, and the Communt Pipers.

The Princess Pat's Band, under Lieut. T. W. James, has gone to England to play at the British Empire Exhibition at Wembley. Winnipeg has lost two choirmasters to the United States within the week: R. T. Halliley, baritone, soloist and leader at Young Methodist Church, who has departed for Rochester to take out a scholarship in opera at the Eastman School of Music, and J. Richardson Irwin, who has left to study with Herbert Witherspoon in New York. Leucadia Vaccari, teacher of violin from Milan, is leaving for South America in a week. She has taught here for five years.

A sad event of last week was the death of James W. Matthews, organist of Central Congregational Church for thirty years. He was an esteemed musician and prominently identified with the Manitoba Music Teachers' Association and the Organists' Guild of Canada. L. S.

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A Prima Donna's Summer

Since Anna Fitzu was too busy to go to the country for the summer, she brought the country to her at her home on Seventieth street, New York. In her yard she has a real tree, flowers she has planted herself, and a swinging couch for herself and for Peggy. Peggy is the poodle which was wished on Miss Fitzu some years ago. She had always had a prejudice against poodles. She disliked the tradition of the prima donna and the pup, but someone insisted on giving Peggy to her when Peggy was a pup. And every lover of dogs will understand what happened. Before long, Miss Fitzu became so attached to Peggy that she would not give her up for anything. And Thomas, the long-time butler of the home, says that when Peggy goes, he goes, too. So Peggy is really the most important figure in the establishment after its mistress.

Miss Fitzu's summer has been given up largely to preparations for Bayreuth. She is one of the few Americans to have the honor to be invited to the sacred home of the Wagner Festival. She is to sing Elsa in Lohengrin there, and as she has never sung in German she has had to have a German coach to school her in the method. Her coach,



Photo by Photobroadcast—Bain News Service

ANNA FITZU
in her garden with Peggy.

who lives with her, is Miss Amberger, who was for years the assistant of the celebrated Hans Pitzner.

Miss Fitzu discontinued her summer schooling to go to Hollywood to sing in the famous Bowl. On November 6 she is to sing with the Civic Opera Company of Philadelphia in La Boheme.

Alton Jones Resumes Activities

Alton Jones, pianist, resumed teaching at his studio, 15 East Thirty-eighth street, New York, in September. He is also a member of the faculty at the Institute of Musical Art, where he commenced teaching on October 9. In addition to his piano teaching, Mr. Jones is also conducting classes in harmonic dictation, ear training, keyboard harmony and composition, at his private studio.

On September 30, Mr. Jones appeared in concert at Masonic Hall, New York, given under the direction of Bruno Huhn. His program at his Aeolian Hall recital on Friday evening, January 2, will include works by Brahms, MacDowell, Blanchet, Debussy, Scriabin, Bortkewicz and Liszt.

Münz Plays to Crowded Houses in Australia

Fitzhugh W. Haensel, of Haensel & Jones, has returned from Australia, where he closed a number of important contracts for his artists with J. & N. Tait. He reports great interest in music in the Antipodes, and states that Münz, the pianist, has had a most gratifying reception there, playing to crowded houses.

Macbeth Starts Another Busy Season

Florence Macbeth, coloratura soprano of the Chicago Civic Opera Company, recently opened her pre-opera season tour at Waterloo, Iowa, followed by appearances at Marshalltown, Norfolk, Neb., Bartlesville, Okla., and continuing

at Ardmore and Norman, Okla., Laredo and Abilene, Tex., and Webster City, Iowa. This series is to be immediately followed by a tour opening at Vancouver, B. C., and ending on the eve of her re-entry into the fold of the Chicago Civic Opera Company, at Battle Creek, Mich., with intermediate appearances at Great Falls, Helena and Butte, Mont., Colorado Springs, Sterling, Boulder, Delta, Pueblo and Denver, Col., Beloit, Wis., and Monmouth, Ill.

Jollif Remains with Anderson Bureau

Renewing his contract for the third time, Norman Jollif, bass-baritone, continues under the exclusive direction of Walter Anderson, Inc.

The evidence of Mr. Jollif's popularity lies in his appearances at the Springfield Festival (twice), Newark Festival,



NORMAN JOLLIF.

Oberlin Festival and Halifax, N. S., Festival; with the Cleveland Orchestra, New York Oratorio Society, Boston Handel and Hayden Society, Philadelphia Mendelssohn Club (twice) and the Toronto Oratorio Society.

The Toronto Mail of February 7, 1923, stated: "Mr. Jollif is the best Elijah that the present writer has ever heard," and Richard Aldrich in the New York Times of March 27, 1923, wrote "Norman Jollif's artistic usage of a voice of fine quality made the bass part stand out above all the other singing of the evening."

Reengagements are customary with Mr. Jollif, and these with written testimonials from most of the musical directors with whom he has appeared, are high tribute to his artistry and reliability.

In November Mr. Jollif is to make an extensive tour through the South, following up successful appearances the past season at Coker College, Hartsville, S. C.; Winthrop College, Rock Hill, S. C.; Flora McDonald College, etc., prior to his New York appearance on November 22.

Singing Operatic Roles in Concert Form Fine Training Says Hayden

Singing operatic roles in concert form is the very finest training in interpretation for young singers, according to Ethyl Hayden, soprano, who recently scored as Marguerite in the concert performance of Gounod's Faust in the Mankato Spring Music Festival. "The operatic singer has several mechanisms for putting over an idea or a mood," said Miss Hayden in a recent interview. "There are the words and the music themselves, which naturally tend to establish a certain atmosphere. Then besides there is all the stage business which an opera singer can utilize to convey certain ideas to the audience. On the stage the singer can use a handkerchief to show that she is weeping, or lie prostrate before the footlights to indicate that she is overcome, or dance to show that she is glad."

"The concert singer cannot do these things. She must stand before a piano, comparatively quiet and dignified. How, then, is she to establish her mood? She simply must develop to the full her powers of expression. She must be able to create moods by her variety of dynamics, by her nuance. Incidentally she must enunciate clearly."

"To develop such powers I have always considered my experience in concert performances of operas an invaluable training. All the moods and atmospheres which a composer and librettist can imagine are likely to be included in a full-sized opera with its elaborate story, and its development and complication of incident. The singer is thrown upon her musical resources alone. That is a real test of power of expression."

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REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending October 9. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

Books

(Special edition of the Musikblätter des Anbruch, Wien)

ARNOLD SCHONBERG, ON THE OCCASION OF HIS FIFTIETH BIRTHDAY. German text.

(Robert Acrill, Ltd., Herald Printing Works, Harrogate, Eng.)

VOCAL ANALYSES: SENSITIZING BREATH—EMOTIONAL EVOLUTION, by W. H. Breare. Book V of the Breare Vocal Series.

Music

(Lorenz Publishing Co., Dayton, O.)

SANTA BORROWS TROUBLE, a Christmas cantata, by Ira B. Wilson. Book and lyrics by Sarah Grames Clark.
THE HERALD ANGELS, a Christmas cantata, by Carrie B. Adams.

THE HOLY NATIVITY, a Christmas cantata, by Henry Wildermere. Text by Edith Sanford Tillotson.

(Oliver Ditson Co., Boston)

THE NEWBORN KING, by Charles L'Espoir. Christmas anthem for mixed voices, arranged by Hartley Moore.
THE PEOPLE THAT WALKED IN DARKNESS, J. Lamont Galbraith. Christmas anthem for mixed voices.

THE MORNING HAS COME FOR REJOICING. Christmas anthem for mixed voices, by Samuel Richards Gaines.

CHRISTMAS BELLS. Christmas anthem for mixed voices, by Cecil Forsyth.

UNTO US A CHILD IS BORN. Biblical anthem for minister and choir, by William Arms Fisher.

(Harms, Inc., New York)

BELOVED, song by Rhea Silberta. Poem by Josephine Vila. Italian version by Cesare Sturani.

(J. & W. Chester, Ltd., London)

TWO SONGS FROM A PILGRIM'S SOLACE (1612), by John Dowland. Transcribed for voice and piano, with violin obligato, by Peter Warlock and Philip Wilson.

THE TUDOR EDITION OF OLD MUSIC, Series B, No. 1. Three songs for voice and strings by Thomas Greaves, Thomas Bateson and Richard Nicholson, transcribed and edited by Gerald M. Cooper.

(J. Curwen & Sons, Ltd., London)

HYPERPRISM, score for small orchestra and percussion, by Edgar Varese.

(Schroeder & Gunther, Inc., New York)

STARADO, for the beginner in piano, by Maudellen Littlefield.

ITALIAN SKETCHES, for piano, by William Stickles.
THREE MELODIOUS PIECES, Petite Polonaise, Serenade, Album Leaf (published separately), for piano, by John Thompson.

GRADED ENSEMBLE, for two violins and piano, by Louis J. Bostelmann.

(Chappell & Co., Ltd., London; Chappell-Harms, New York agents)

FAIRY CRADLES, song, by Molly Carew. Words by Edward Lockton.

OVER THE DREAMLAND SEA, song, by H. Lyall Phillips. Words by Arthur L. Salmon.

A MORNING GREETING, song, by Hubert Wilfrid-Jones. Words by Winnie Griffiths.

WHEN EVENTIDE CLOSES, song, by Gerald Jonas. Words by Gertrude Gurnell.

BY MY FIRESIDE, song, by Gitz Rice. Words by Howard Johnson.

CAVALIER, song, by Vivian Hickey. Words by John Masefield.

LASSIE, waltz, for piano, by Edward Hesse.

CIDER, song, by Michael Mullinar. Words by D. P. Lambert.

A MOTHER'S SONG, song, words and music by Doris Clayton.

YET AWHILE, song, by Ivor Richards. Words by T. D. Thomson.

A RETREAT, song, by Raymond Loughborough. Words by Ella Maxwell.

THE TRESPASSER, song, by Harold Jackson. Words by E. V. M. Anderson.

(Lackhardt & Bolder, New York)

THE ROSY DAWN, THESE MANY YEARS, and LOVE'S EDEN, songs (published separately), by Andrew T. Bogart.

Books

(Frederick A. Stokes Company, New York)

First Aid to the Opera-Goer

By Mary Fitch Watkins

Frederick A. Stokes has just issued First Aid to the Opera-Goer, by Mary Fitch Watkins (\$3.00). Says the author: "To tell the stories of our best current operas temptingly, as you might to your husband, reluctantly dragged to the music drama against his expressed desires—to tell them so as to catch the ear of your debutante daughter and give her pause, as she considers the rival merits of the latest 'show' in town—or to lure your wife from the absorptions of the bridge table—and even to tell them so that you, who are doubtless a regular subscriber to seats for years, may find in the familiar operas new highlights and yet more alluring shadows—or simply as an antidote to the indigestible libretto and its tabloid synopsis—such has been my intention and desire."

This is just what she succeeded in doing. The book in-

cludes forty-two operas, covering practically all the favorites of standard repertory from Mozart on, and Salome and The Love of Three Kings. There are eight portraits of favorite artists, with one of Scotti as Scarpia as a frontispiece; also an introduction by Mr. Scotti, the vivid English of which will surprise his friends.

(The Macmillan Company, New York)

A Book of Operas, and A Second Book of Operas

By Henry Edward Krehbiel

The Macmillan Company has recently issued Henry Edward Krehbiel's A Book of Operas and A Second Book of Operas, bound in one, and offered at a reduced price (\$2.50). It is an excellent guide to the opera, especially for those who take their opera seriously, and know enough about music to like to read a little about the technical side. A book of nearly 600 pages altogether, embracing practically all of the favorites of the standard repertory up to and including some decidedly new operas, it is illustrated with many portraits and very numerous musical examples. This work threatens to become as much of a standard today as Upton's Standard Operas used to be.

M. J.

Miscellaneous Music

(Harms, Inc., New York)

Beloved (Song)

By Rhea Silberta

To a poem by Josephine Vila, decidedly modern in style and tense in feeling, Rhea Silberta has set music which is cleanly melodic without at any time being banal or common-

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place. The melodic scheme is rich in color and there is a decided touch of originality. It is music peculiarly fitted to illuminate the highly emotional poem by Miss Vila, which, by the way, also is given in an Italian version (Amore) by Cesare Sturani, that translates admirably both the spirit and form of the original.

From the singer's standpoint the song is thoroughly grateful, remaining within the compass of the average voice (the extreme range called for is an octave and a third), and at the end Miss Silberta has worked up to a notably effective climax. It is a song which the amateur singer will find worth singing for its own sake and one which will unflinchingly please the audiences of the professional singer.

H. O. O.

(Arthur P. Schmidt, Boston)

Album of First Pieces (for Piano)

By Cuthbert Harris

Lily Bells (Waltz, for Piano)

By August Nolek

Marionettes (for Piano)

By Grant-Schaefer

Our Girl Scouts March (for Piano)

By Grant-Schaefer

The Faun

By George F. Hamer

These are all of them effective little things, well suited to the purpose for which they are intended—teaching. That there is a lack of originality in them is probably to be regarded as a virtue. Certainly it will add to their sale, for the average teacher (alas!) takes little stock in originality, the American primary teacher being conservative beyond all else.

The Harris album contains a series of successful efforts at expressiveness, the trumpets trumpeting, the clock ticking, the bells ringing, the mill wheel spinning. Nolek's waltz and Hamer's Faun, also a waltz, are simple and pianistic. Grant-Schaefer's Marionettes are picturesque, being tone paintings of the Dancing Bear, Black Dinah, the Tin Soldier and the French Doll, and the Girl Scouts March is a march that should appeal at least to the very tiny girl scouts.

(Chappell & Co., Ltd., London; Chappell-Harms, Inc., New York)

Over the Waters Blue (a Gondola Song)

By Robert Coningsby Clarke

Mr. Clarke had the unusual thought to write a gondola in 4/4 instead of the practically inevitable 6/8. That, however, is the sole gleam of originality in the song, which, though conventional, is decidedly tuneful.

From a Castle Tower (Song)

By Robert Hood Bowers

And now comes a handful of English songs and English ballads, published by the great ballad house of Chappell, London, experts for years in this particular form of music. From a Castle Tower is by an American, Robert Hood Bowers. The tune is attractive in a banal way, but the rhythmic design is extremely peculiar, the peculiarity lying in the fact that there is absolutely no variation to the rhythmic design. Of the sixty-four measures of the song, which is in 3/4 time, forty-four consist of two eighths

followed by a half. There are repeated instances of false accents on the words of the text. In fact, it is about as unmusically a song as one could imagine.

Fairy Cradles (Song)

By Molly Carew

This is a pleasant, graceful, lyrical bit, light and dainty, well written and catchy, effective for the singer. The last verse is stronger in contrast, and there is an effective climax.

What a Wonderful World It Would Be (Song)

By Hermann Löhr

This is not Hermann Löhr at his best or his catchiest. To decidedly commonplace verses, he has set the most conventional of ballad music.

When Eventide Closes (Song)

By Gerald Jonas

This is a waltz song of the plain, common, or garden variety, notwithstanding that it is hidden behind a 6/8 time signature. For those who like to sing waltz songs, this has a bright, attractive tune.

Over the Dreamland Sea and Motley (Two Songs)

By H. Lyall Phillips

This is of the straight ballad type, but an excellent example of it. There are just enough clever turns in the melody to keep it from being commonplace, and it is written with an eye to the singer and effectiveness, both of which Mr. Phillips knows unerringly how to obtain.

Motley, by the same composer, though simple in structure and context, has a decidedly original turn, both of rhythm and melody. A thoroughly attractive song, and effective.

By My Fireside (Song)

By Gitz Rice

Gitz Rice, in By My Fireside, has written his usual type of song. It has a pleasant refrain, with an unexpected turn or two.

Le Foyer and La Flute Invisible (Songs)

By Maude Valerie White

There are some poems by Verlaine, beautiful in themselves but decidedly anti-lyrical. Le Foyer, to this reviewer, is one of them. Evidently Maude Valerie White, though she set it to music, thought so too, for, changing the Frenchman's "L'heure du thé fumant," she called it "the pleasant twilight," when it is nothing but tea time, just as plain as the nose on your face. The music, Debussyish in style, is well made.

The Invisible Flute, second song in the same cover, is a dainty and graceful pastorella, thoroughly singable and most attractive.

M. J.

Next Cortot Class in Paris for Americans Only

Returning from France aboard the S. S. Paris, Mlle. Berthe Bert, representative of Alfred Cortot at the David Mannes Music School, brought word of changes in the plans of the celebrated French pianist in connection with his pedagogical work in Paris. Last spring a group of pianists, including five Mannes School pupils, winners of

Scott scholarships, went to Paris for M. Cortot's class in interpretation. They were among the seventy-five pianists, representing many countries, who played at classes attended also by about three hundred listeners. Added to his concert activities, the task of conducting ten classes of ten or five hours each for so large a group and giving a recital series to accompany the tuition hours, proved too strenuous to be undertaken again this year. But as the Walter Scott Foundation places its scholarship pupils, after their preparatory work with Mlle. Bert, in his charge, M. Cortot will hold private classes in Paris during June and July for those students and also for the other American pianists in Mlle. Bert's group.

When asked if M. Cortot had commented upon any definite characteristics of the Americans who studied with him in May and June, Mlle. Bert said that he had been much pleased with their work and progress and found in each of them strongly developed personalities.

M. Cortot comes to America in January for a short tour and will himself be present at the concours to be held at the end of January or beginning of February when the Scott scholarship pupils will be selected.

At present M. Cortot is playing in England and having the busiest season of his career, according to Mlle. Bert, who said that he is playing frequently twice a day there. She brought word also of a new honor bestowed upon the celebrated pianist, that of the ribbon of an Officer of the Legion of Honor, a recognition seldom accorded one so young as M. Cortot.

Mlle. Bert spent the summer at Saint Briac in Brittany, where she practiced and rested in preparation for a season here of teaching and concertizing.

Three Estelle Liebling Pupils in Shubert's Heidelberg

Patricia O'Connell, Phyllis Newkirk and Thomas Ryan have been engaged for the Shubert production of Old Heidelberg.

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OPINIONS OF THE PRESS**Marcella Roeseler**

During the summer, Marcella Roeseler sang with considerable success in Germany. The Deutschen Rundfunk commented as follows regarding one of these occasions:

Mme. Roeseler's voice has a very personal attractiveness. It would be hard to define this. One can only be happy that it exists. Everything that can be said of a great singer is true of her. She has style, culture, musicianship and intelligence. When she sings, the longest piece is short—too short; she lives in song; she experiences what she sings. The Freischütz aria, every note of which is so well known, is like something new-born and modelled with sure instinct. She also sang the lovely aria of the Countess in Figaro with the quiet security and sure expression that this number demands.

Another critic was of this opinion:

The season here came to a definite ending in May, and only a few single pursuers of the laurel are still to be mentioned. Among them is Marcella Roeseler, home from her American successes, who had to have the name of the Metropolitan Opera attached to her first in order to become a big number here in Berlin. Why had no one discovered this splendid artist before and held her fast here? The supply of good opera soprano is not exactly overplentiful. As a rule we have to content ourselves with young beginners or with worn-out veterans. Mme. Roeseler's program had songs and arias from Giordano, Gretchaninoff, Liebling, Strauss, Schubert and Weber. The singer surprised with her brilliant high register and also with her rich full medium tones.

Another Berlin comment follows:

Stormy applause greeted Marcella Roeseler in the Beethoven-saal. The hearty welcome must have showed her that her art is not forgotten in Berlin. Of course, it is not hard for such a wonderful soprano voice that has something truly moving in its tone quality to win the approval of hearers, especially when this full, warm voice is supplemented by an excellent vocal technique and especially effective in dramatic moments and in opera arias.

Leslie Arnold

Leslie Arnold is the name of an artist from the New York studio of Dudley Buck who is doing exceptionally well in all of his concert appearances. He is an instructor at the Brooklyn Conservatory of Music and also is baritone soloist at the St. Rose of Lima Church in New York. During the summer Mr. Arnold won much success in a series of engagements at Bloomfield's, Richfield Springs, singing with orchestra accompaniment. His engagement in Cooperstown was so successful that the result was a reengagement. An appearance in Dakin's Opera House in New Berlin also brought him high praise. Appended are a few of Mr. Arnold's press notices:

Mr. Arnold gave unqualified pleasure. His numbers included The Bedouin Love Song and In-victus, which he rendered with much power.—Richfield Mercury.

Mr. Arnold possesses a baritone voice of wonderful quality and his program was well selected. The opera house was filled with an appreciative audience.—New Berlin Gazette.

Mr. Arnold is a singer of unusual ability, possessing a voice of exceptional power and expressiveness.—Rome Daily Sentinel.

Safe to say that memory cannot recall a more pleasing voice than Mr. Arnold's in the long list of high-class artists who have entertained summer audiences at this resort.—Richfield Mercury.

Fraser Gange

Richard Aldrich paid high tribute to Fraser Gange in reviewing the performance of the Scotch baritone at the Berkshires Music Festival. Mr. Aldrich's comments in the New York Times follow:

A notable feature of the season was the singing of two arias by Fraser Gange, a Scotch baritone, who is also not unknown in New York. They were from cantatas thirty-two and 184 of the Bach Society's edition; the elevation

and tenderness of the first, Hier in Meines Vater's Staette, contrasting with a certain menacing wildness of Gleich wie die Wilden Meereswellen. Mr. Gange's voice is of fine and vibrant metal and his mastery of phrasing, of breath control and of the difficulties of Bach's vocal style

which in the second of the two arias include some long and terrifying "divisions," was perfectly established, and thereby enabled him to give a full and rich expression to their deeper significance.

Joseph Mendelssohn

Flattering comments have been accorded Joseph Mendelssohn following his recent successes throughout the country as Schubert in the popular musical play, Blossom Time. The following are extracts:

Of the members of the cast, the work of Joseph Mendelssohn, as Franz Schubert, is happily the most remarkable, both historically and vocally. Few were left unmoved by the emotional agony of the last song delivered by Mendelssohn, at the close of the second act. Pigna Daily Call.

The numbers in keeping of Mr. Mendelssohn enable him to display a baritone voice of superb color and warmth.—Schenectady Union-Star.

Mr. Mendelssohn, who plays the leading role, that of Franz Schubert, is responsible mainly for the success of the play. His emotional acting that brought tears, and his remarkable voice, are his two required assets that he has developed to a high degree. He swayed his audience many times.—Binghamton Press.

His voice is a deep baritone, and was heard to unusual advantage in several of the celebrated gems from the operetta.—Toledo Bee.

His interpretation is wonderful and he adds to his acting a voice that is splendid in its rich baritone qualities.—Daily Gate City.

Mendelssohn is every inch as good an actor as he is a singer, and his passionate emotionalism at the great second act finale is among the greatest pieces of work ever done by an American player.—Fort Wayne News Sentinel.

He is possessed of a voice of real depth and charm.—Boston Post.

Enraptured last night's audience by his artistic portrayal.—Providence Evening Tribune.

His singing of the Song of Love as the dramatic climax of the second act is a piece of acting of sincerity and power unequalled on the operatic stage.—Worcester Daily Telegram.

The work of Joseph Mendelssohn as Franz Schubert stood out above the rest.—Columbia Daily Times.

Has a deep musical voice, sympathetic and well handled.—Decorum Review.

The melodies of Schubert seemed to pour from the very soul of Mendelssohn. He sang them with understanding in a baritone of excellent quality.—New York Evening Mail.

Rose Florence

The following are excerpts from the press comments of the admirable recital of Rose Florence, soprano, at San Francisco, September 11:

Rose Florence has temperament. She sang Von Ewig Liebe for her friends at the St. Francis last night and they responded gratefully to the well delivered message of the song. The same thing may be said of the singer's reading of Dupare's Chanson Triste, Gretchaninoff's The Steppe, and the Old English O Send Me a Lover.—Redfern Mason, San Francisco Examiner.

Mme. Florence revealed on this occasion the characteristics of voice and interpretation that one recalls from her previous recitals. Vividness of color and vivacity of manner were, as usual, well to the fore. Her readings were motivated by an alert sense of emotional values.—Ray C. B. Brown, San Francisco Chronicle.

With her sweet, velvety voice and artistic interpretation, she sang a great variety of compositions, giving each a distinctive character, and it was difficult to decide whether she pleased most with numbers like the Ceres aria from Puccini's Proserpine, that of Lia from Debussy's Prodigal Son, Brahms' love ditties, the lilting melody of the old English folk song, Send Me a Lover and La Paloma, or such appealing songs as Gretchaninoff's The Steppe, which was given with exceptionally pure, even tones.—San Francisco Call.

Cecile de Horvath

Proclaiming her "undoubtedly the greatest woman pianist ever heard in Quincy," the Quincy, Ill., Daily Herald had only words of praise for Cecile de Horvath, the little pianist who captures hearts wherever she plays. The notice continued as follows:

A diminutive woman with black hair transformed the piano into a living, breathing, talking thing. So tiny was she that she had to perch on the very edge of a piano bench that her feet might touch the pedals. But her stature belied her power and maturity of expression. She is undoubtedly the greatest woman pianist ever heard in Quincy.

In her first group of selections she dropped from the grandiose Sarabande of Rameau-Godowsky to the tinkling notes of Seeböck's Minuet a l'Antico, revealing a wealth of power and expression in her two very first numbers. Her second group contrasted the lullaby notes and rhythmic swing of Palmgren with the fire of three Spanish Dances. All these showed brilliancy of expression. The etude of Paganini-Liszt was indescribably beautiful. The closing numbers were Gossens' March of the Wooden Soldiers and the Mendelssohn-Liszt Midsummer Night's Dream. These two gave her unlimited opportunity for range and depth of expression. The petite Gossens number revealed delicacy of touch. The deep sonorous tones of the Wedding March, calling for tremendous power, were contrasted effectively with the lighter melodic notes.

Mme. de Horvath's audience

John Prindle Scott Returns

John Prindle Scott, who spent the past few months at his summer home, The Scottage, in MacDonough, N. Y., has closed his place and returned to his New York apartment, at 554 West 113th Street, for the season.

Simonds Well Liked in New Haven

Bruce Simonds is engaged to give a recital in New Haven on November 25, this making his eighth consecutive appearance in that city.

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MUSIC ON THE PACIFIC SLOPE

LOS ANGELES HEARS THE LONG BEACH MUNICIPAL ORCHESTRA

Eight Victor Artists Appear in Concert—Notes

Los Angeles, Cal., September 30.—The Long Beach Municipal Orchestra, under the direction of Herbert L. Clark, one of the many first class conductors to be found in California, has been giving concerts twice daily during the season in the beach auditorium. Saturday's program included Keeping Step with the Union, Sousa; overture, Daughter of the Regiment, Donizetti; piccolo solo, Humming Bird, Damare—beautifully rendered by August Neuman; polonaise from third suite, Tschaiakowsky, and cornet solo, The Silent Rose, Victor Herbert, played by the leader with the assistant director, G. L. Tyler, conducting. Herbert Clark produced a clear, mellow tone with his cornet and responded to several encores. The program closed with Strauss' Thunder and Lightning.

EIGHT VICTOR ARTISTS HEARD.

The Victor Eight appeared at the Philharmonic Auditorium on September 21, under L. E. Behymer. They went over big. Frank Croxton, baritone, gave an artistic and satisfying rendition of the Volga Boatmen's Song.

NOTES.

Blanche McTavish Smith, contralto, gave a musician program at the Ebell Club the evening of September 26. Miss Smith has a fine voice and an artistic delivery. The quality of her offering was delightful.

Ulric Cole, native pianist and composer, who has been studying in New York for the past year, gave a fine classical program the evening of September 26, at the Ebell Club. She was assisted by Homer Simmons, pianist, and the Hancock Quartet. Both Mr. Simmons and Miss Ulric are pupils of Homer Grunn.

The pupils of Blanche Baker St. John gave a recital on September 18 in her studio.

Joseph Zoellner, Jr., of the Zoellner Music School, presented his advanced pupils in a recital at Chickering Hall, September 26, assisted by Florence Duvall, artist pupil of Amandus Zoellner.

The pupils of Philip Tronitz were presented in recital at Chickering Hall, September 13.

Feodor Kolin, concert pianist and composer, gave a recital before the Friday Morning Club on September 26.

Margaret Goetz, assisted by Edna Gunner Peterson, pianist, gave the story and excerpts from the Los Angeles Civic Opera repertory at Choral Hall in the Philharmonic Auditorium Building on September 27, Andrea Chenier at 11 a. m. and Manon at 2:15.

Mr. and Mrs. L. E. Behymer have returned from abroad.

The Los Angeles Music Teachers' Association held its annual banquet and installation of officers on the evening of September 22, at the Mary Louise Tea Rooms, as follows: Charles Drea, president; Gladys Little, vice-president; Elsie Carlson, recording secretary; Annie Mottram Craig, corresponding secretary, and Charles Pemberton, treasurer.

Mrs. Charles Oden, soprano, appeared with the Golden State Band at its open air concert in Lincoln Park, September 21.

Alice Gentle is again singing in the Metropolitan Theater to packed houses.

Ruth May Schaffner has gone North to fill an engagement with the San Carlo Opera Company.

Lenore Ivey, a young singer who has been studying abroad for two years, has returned to Los Angeles to continue her studies with Otto Morando.

France Goldwater has been appointed the coast manager of the Culbertsons.

The Euterpe Opera Reading Club held its first meeting of the season at the Ambassador Hotel, September 23, at which Gounod's Romeo and Juliet was studied.

B. L. H.

PORTLAND'S SEASON OPENED

Portland, Ore., October 2.—Mario Chamlee, tenor, assisted by Ruth Miller, soprano, opened the Elwyn Artist Series at the Public Auditorium on September 29 and both artists achieved an overwhelming success. Mr. Chamlee

began the program with the aria from Puccini's La Bohème. Notable among his songs were Charles Wakefield Cadman's Call Me No More and Buzzi-Pecia's Paquita. Decidedly pleasing was the duet from Carmen which closed the program. Miss Miller, who was born here, received a royal welcome and many flowers. William Tyroller furnished artistic accompaniments. There was a huge audience.

CIVIC MUSIC CLUB BOOKS ARTISTS.

The Civic Music Club, which is a member of Frederic Shipman's chain of music clubs, has booked the following attractions for the coming season: Riccardo Martin, tenor; Portia Mansfield Dancers, and Germaine Schnitzer, pianist.

NOTES.

Harry Krinke, Seattle pianist, has opened a large class here.

Edith Collais Evans, soprano; E. Maldwyn Evans, baritone, and Lucile Cummins, pianist, gave a concert at the United States Veterans' Hospital, September 23.

Mabel Trask, contralto of Boston, is a Portland visitor.

The Ellison-White Conservatory, David Campbell, director, has reopened with a large attendance.

J. Ross Fargo, tenor, recently opened a new studio in the Fine Arts (Tilford) Building.

J. R. O.

SAN FRANCISCO OPERA SEASON BEGINS WITH ANDREA CHENIER

La Boheme, Rigoletto and Madame Butterfly Heard—Eight Victor Artists Give Concert—Other News

San Francisco, Cal., September 28.—A high pitch of enthusiasm prevailed throughout the performance of Andrea Chenier which opened the second season of the San Francisco Opera Company. Practically every seat in the huge Exposition Auditorium was occupied, which means that about 7000 were in the audience. As Gaetano Merola, conductor and director general of the organization, took his place at the conductor's desk he was tendered an ovation which was justly due him. For months past Mr. Merola has worked with his associates to make this season a success. He trained a chorus of young men and women who, though in possession of excellent vocal material, had no operatic experience. Upon this occasion they sang and bore themselves as though they had been under his supervision for years. Mr. Merola has a fine orchestra for he selected some of the foremost musicians from the San Francisco Symphony Orchestra, with Louis Persinger as concert master. Together with this splendid aggregation of musicians, Mr. Merola gave the score an admirable reading.

Naturally great interest was directed toward Claudia Muzio, who sang here for the first time. Mme. Muzio proved herself a fine vocalist and an actress of charm. Vocally and histrionically her work in the third act was one of the most convincing episodes of the evening. The part of Chenier was sung by Beniamino Gigli and Gerard by Giuseppe De Luca, both artists repeating their successes of last season in the same roles. The minor characters were capably handled. Elaborate stage settings and costumes furnished color to a splendid presentation.

LA BOHEME.

La Boheme was the second performance of the season, affording the opportunity of hearing Mr. Gigli for the first time here as Rudolfo. He was in fine vocal form, the music enabling him to display his delightful voice in all its splendor. Mr. Gigli acted with spirit and characterized the role with just the proper degree of romance. Queena Mario was Mimi. Miss Mario appeared specially inspired during this performance for never has she sung here with more emotional abandon. From the technical standpoint her vocalization was faultless. Musetta was entrusted to the San Francisco soprano, Anna Young, who acted with vivacity and sang her Waltz Song with telling effect and tonal beauty. Milo Picco was a splendid Marcello and Louis D'Angelo an impressive Shauard.

MADAME BUTTERFLY

Thalia Sabanieva made her initial appearance here in the role of Madame Butterfly and made an impression on

all who heard her. Mme. Sabanieva sang the role in a manner that gained the admiration of the most critical. Her voice was lovely and she used it with consummate skill. She acted with dramatic intensity and close adherence to minute detail. Jose Mojica sang effectively and made a handsome Pinkerton. The chorus and orchestra were excellent and Mr. Merola again was enthusiastically greeted.

RIGOLETTO

A splendid performance of Rigoletto brought the first week to a culmination. Vocally and histrionically, Giuseppe De Luca in the role of the Jester was delightful. He was an artist to his finger tips. Beniamino Gigli sang delightfully the role of the Duke, while Queena Mario as Gilda shared honors with her conferees.

VICTOR ARTISTS DELIGHT IN CONCERT

The Eight Victor Artists gave two performances at the Scottish Rite Auditorium under the management of Selby C. Oppenheimer, thus allowing those who have admired their art on the records to have the pleasure of hearing them in reality.

NOTES

A bust of Vincent de Arrillaga, director of the Arrillaga Musical College, was unveiled last week in the presence of Magnus Arnason, the sculptor, and other friends. George Edwards, pianist; Maynard Jones, baritone, and Raymond L. White, organist, presented an informal program.

Lincoln S. Batchelder, pianist, contributed part of the program at the meeting of the San Francisco Music Teachers' Association which was held at his studio. Pearl H. Whitcomb sang a group of songs, winning much applause.

C. H. A.

RONDEAU

(To Rafaelo Diaz)

When Diaz sings the choir spheres are still
With listening ear; his melodies distill

A vibrant harmony that holds them mute.

The Tree of Song, heavy with golden fruit,
Yields him ecstatic harvest, to fulfill

The closeheld dream of mortal hearts; to thrill
Memories, dreams and hope—A potent skill

To lift the spirit from the ancient brute,

When Diaz sings.

Swept upward on his wing of lyric will,

The Key to Heaven in that crystal trill—

His brotherhood no hearer can dispute

To that famed one whose heart-strings were a lute.

Entranced, we hear the Angel Israfil

When Diaz sings!

GLADYS ERSKINE.

Meisle to Sing with Chicago Symphony

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been engaged as soloist with the Chicago Symphony Orchestra for Aurora, Ill., October 20. This will be the fifth occasion on which Miss Meisle will have appeared with the orchestra under Frederick A. Stock.

Previous announcements stated that Miss Meisle would conclude her fall tour at Spartanburg, S. C., on October 13, but the Symphony engagement and the fact that the Victor Company is anxious to have her make additional recordings (inasmuch as she will not come East again until late February) will keep her busy until October 22, the day on which rehearsals begin for the coming opera season.

Gradova in Winnetka

Gitta Gradova appeared at a concert in Winnetka, October 13, to dedicate the Kuppenheimer Memorial Hall. Both the concert and the hall are gifts of Louis B. Kuppenheimer to the Skokie School in Winnetka. The hall is an exceedingly beautiful one and has a seating capacity of 1,100. The cost of the concert hall alone was \$60,000. Louis B. Kuppenheimer is the president of Kuppenheimer & Co., clothing manufacturers. Such men as Mr. Kuppenheimer have long been benefactors to music and the hall is a fitting tribute to the house of Kuppenheimer. Chicago looks with envy to Winnetka, as the Windy City is badly in need of a first class concert hall.

Gerhardt Recital, November 2

Elena Gerhardt will give a Schubert program at her first recital of the season in Aeolian Hall on Sunday evening, November 2.

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

The season is in full swing. Practically every theater has a production, and there are a large number of feature pictures also showing in the legitimate theaters. As was stated last week, the season seems to be just about the same as last year, with the musical comedies playing to capacity, several of the holdovers from last season getting good money, and a few new productions classed as decided hits. But, as always, the percentage of failures is large. We understand that two productions closed after a few days' run, entailing financial loss of several hundreds of thousands of dollars to the backers and the producers, which means a total loss, as there is seldom any demand for the "flop," as they call it on Broadway, to tour the smaller cities.

B. Sherman Fowler, composer, and Richard Lovell, lyric writer, have another new number on the market. This time it is just an Old Fashioned Waltz. Carl Fischer, Inc., is the publisher. These two musicians have contributed many numbers in the past few years, and have enjoyed much success. Just An Old Fashioned Waltz is what might be termed of the more popular type, with two verses and a refrain, a catchy melody, and, of course, a waltz rhythm which never fails to appeal. Mr. Lovell has been very successful in following Mr. Fowler's melody with appropriate words, and the combination appears to be most happy. The number would lend itself beautifully to the motion picture theaters where there can be an effective background, with both singers and dancers to interpret the atmosphere of the song. First release picture houses throughout the country are always anxious for novelties, and this particular number seems to meet that need better than the average new composition received this fall. One does not mean to say that this is the only program on which the song could find its place, because it is equally adaptable for popular concert programs.

THE RIVOLI

The writer has been told on excellent authority that the Famous Players paid \$40,000 for Mary Roberts Rinehart's latest screen effort, Her Love Story, for Gloria Swanson. What a price, Gloria! After seeing the picture on last Wednesday evening, one wondered if the reputation of the author was not the sole reason for buying it. Miss Swanson, whom we have always felt was the leading star of the Famous Players, and one of the most charming and versatile screen actresses of today, certainly made the best of the poor material which she had, and was given excellent direction, beautiful costuming and setting, but other than that, there is little to recommend the film. Her ardent admirers will certainly demand more in her next picture.

After the feature there was an exquisite dance by Lorelei Myrtle and Zena, a dainty bit that caught the audience and received enthusiastic applause. The overture was Vysehrad, by the orchestra, under the leadership of Willy Stahl. The program announced Mr. Riesenfeld as visiting the Rivoli, but we missed his performances. The next number was a Classical Jazz entitled SS Rivoli, fantastic, with scenic effects, clever lighting and potpourri of selections such as the Barcarolle and phrases from The Flying Dutchman. The audience evidently enjoyed this, for there was hearty applause, especially when a moving cartoon of Mr. Riesenfeld was thrown on the screen and he directed the final musical number in this fashion. This conductor has been seen many times but it is hard to believe that conducting is such hard work that he loses his collar and tie and acknowledges his bows in a state of great fatigue. All were highly amused. The prologue to the picture was a musical number led by Miriam Lax, soprano, assisted by the Rivoli ensemble.

THE CAPITOL

There have been many splendid numbers produced at this theater under Mr. Rothafel's régime, but for the second performance last Wednesday evening, when Eili, Eili was sung by Gladys Rice and ensemble and the Invocation by William Robyn, the writer listened to thunderous applause such as was never heard in this house before. The number deserved it. It was given an effective silhouette background, and the reverence and beauty of the Hebrew music was appreciated to the fullest, and the audience rose to the occasion.

The ballet, with Gambarelli as the soloist, danced a Hungarian folk number in a pleasing manner. The costumes were colorful and they had an à la Chauve Souris background. This number also had considerable applause.

The orchestra, under the direction of David Mendoza, gave an effective and spirited reading of Marche Slav. This Tchaikowsky music never fails to please Capitol audiences, for the symphony orchestra has created considerable interest with its splendid ensemble playing. The next musical number was a hodgepodge, with Frank Moulan, the clever comedian, as soloist, assisted by the male ensemble.

The picture was Elinor Glyn's His Hour. The costumes were beautiful and the settings were equally as effective and the cast evenly balanced, with most of the principals quite effective in their various roles. As far as the story is concerned, it perhaps was Elinor Glyn's name, and the catch title, which enlisted most of the curiosity.

THE RIALTO

The picture at the Rialto was real movie, The Story Without a Name. Two favorites, Agnes Ayers and Antonio Moreno, were the stars, and gave characteristic interpretations. The soprano, Ruth Urban, who followed the feature, was a decided hit. A lovely voice was heard to excellent advantage in two numbers. When Lights Are Low and Orange Grove in California. The overture, with Irvin Talbot conducting, was Liszt's Fourth Hungarian Rhapsody. The Rialto orchestra's interpretation of this music is well known. In fact it was the fine interpretation of the Liszt rhapsodies that won the orchestra its reputation. While the orchestra is not as large as some of the others, it creates a volume of tone that will stand muster with any organization. With the exception of the soprano, Miss Urban, the program was not marked by any particular novelty, but offered altogether a pleasing evening.

THE MARK STRAND

The musical feast at the Mark Strand last week was begun with the orchestra playing music from La Forza del

Destino, this number concluding with Kitty McLaughlin's singing of the Pace, Pace, Mio Dio from that opera. Mlle. Klemova displayed a mastery of toe dancing and also complete control over her arms in her rendition of The Swan, a dance long associated with Pavlova. Edward Albano, baritone, entered heartily into his singing of the popular On the Road to Mandalay. The "Radio Franks" were so well received during the week of September 28 in their program of popular songs that they were held over for a second week, when they presented an entirely new program. The musical portion of the evening's entertainment was concluded with a brilliant organ solo.

The cinema attractions included the feature picture, Three Women, a society drama; The Mark Strand Topical Review, and an Aesop Fable, Black Magic. M. J.

Charlotte Lund Had Audience with Norway's King

Leaving New York, July 29, Charlotte Lund, soprano and operalogist, spent the summer in Norway, Sweden, Denmark, Germany and Austria. "Old ties are best" said she, alluding to her many connections in Europe. "I had an audience with the King of Norway, a most democratic



CHARLOTTE LUND.

man, and we talked together of all manner of things for a whole half hour." (New York papers generally reported this talk on her arrival, September 29.)

Mme. Lund will resume her operalogues with Val Peavey, October 16, presenting Thais, and on November 17 will give Fedora for the Brooklyn Institute. She will give a series of Sunday night operalogues in a centrally located New York theater, presenting the regular repertory as well as the novelties and revivals of the Metropolitan Opera Company. Her Miniature Opera Series has had a fine sale and will be introduced in the public schools; "They have a distinct literary value," said a prominent musical authority.

"I heard Julia Claussen in Christiania, also Cahier as Brangäne in Berlin, and was glad to witness their success," the artist added.

Robert Imandt Back to Play

Robert Imandt, the young French violinist, spent his summer in a camp in the Adirondacks working on his winter program. He has been preparing a Chausson concerto in D major, op 21, with which the Lenox String Quartet will assist him in playing at his Aeolian Hall recital on January 22, the second of his appearances in this city. At his Philadelphia recital, to be given at the Foyer, on November 14, he will play the Szymanowski Nocturne.

During the summer he played at Chateaugay Lake, Loon Lake, Plattsburg and at Lake Placid. At Plattsburg he played the Caesar Franck sonata with splendid technic and deep musically feeling.

When not responding to calls for engagements in the Adirondack environs, he remained quietly in camp working on his music or tinkering with his car. Like most musicians, he is scientifically and mathematically minded, and even in his pastimes he selects those which involve technic and temperament combined with the exuberance and spontaneity of youth.

Many important engagements are already booked for this distinguished young artist throughout the United States and Canada.

Edgar Schofield Opens Season in Buffalo

Edgar Schofield, the well known baritone, and his wife, Mme. Onelli, have returned from a sojourn of some months abroad and reopened their New York studios. While in Paris for six weeks Mr. Schofield coached with Perrier. The baritone opened his season in Buffalo at the American Music Festival, this being the first of the numerous engagements for which he is booked this season.

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"CAPTAIN BLOOD"

with J. WARREN KERRIGAN and JEAN PAIGE

A Vitagraph Picture

RIESENFELD'S CLASSICAL JAZZ

RIVOLI CONCERT ORCHESTRA

WHERE THEY ARE TO BE

From October 16 to October 30, 1924

ALDA QUARTET:

Denver, Colo., Oct. 16.
Pueblo, Ariz., Oct. 17.
Louisville, Ky., Oct. 20.
Buffalo, N. Y., Oct. 23.
Delaware, O., Oct. 24.
Lexington, Ky., Oct. 27.
ALTHOUSE, PAUL:
Jackson, Tenn., Oct. 20.
Memphis, Tenn., Oct. 23.
BARBOUR, INEZ:
Somerville, Mass., Oct. 29.
BAUER, HAROLD:
Bridgeport, Conn., Oct. 22.
BUHLIG, RICHARD:
Vienna, Austria, Oct. 18, 25.
CHAMLEE, MARIO:
Los Angeles, Cal., Oct. 16, 18.
Rochester, N. Y., Oct. 23.
D'ALVAREZ, MARGUERITE:
Waterbury, Conn., Oct. 29.
DE LUCA, GIUSEPPE:
El Paso, Tex., Oct. 17.
Albuquerque, N. M., Oct. 20.
Nashville, Tenn., Oct. 24.
DENISHAWN DANCERS:
Holyoke, Mass., Oct. 16.
Pittsfield, Mass., Oct. 18.
Burlington, Vt., Oct. 20.
Hanover, N. H., Oct. 21.
Manchester, N. H., Oct. 22.
Haverhill, Mass., Oct. 23.
Portland, Me., Oct. 24.
Lowell, Mass., Oct. 25.
Williamsport, Pa., Oct. 27.
Beaver Falls, Pa., Oct. 28.
Zanesville, O., Oct. 29.
MARION, O. A. B. 30.

DIAZ, RAFAELO:

Montgomery, Ala., Oct. 27.
Columbia, S. C., Oct. 29.
GALLI-CURCI, AMELITA:
London, Eng., Oct. 19.
GARRISON, MABEL:
Birmingham, Ala., Oct. 24.
GERHARDT, ELENA:
Winnipeg, Can., Oct. 16.
GIANNINI, DUSOLINA:
Morristown, N. J., Oct. 17.
Owego, N. Y., Oct. 20.
Oberlin, O., Oct. 21.
Kenosha, Wisc., Oct. 27.

GIGLI, BENIAMINO:

Denver, Colo., Oct. 17.
Detroit, Mich., Oct. 19.
Akron, O., Oct. 22.
GRADOVA, GITTA:
Evanston, Ill., Oct. 28.
HAMILTON, ROSA:
Hamilton, Ont., Can., Oct. 16.
HEMPEL, FRIEDA:
Glasgow, Scotland, Oct. 21.
London, Eng., Oct. 26.
Liverpool, Eng., Oct. 28.
Bradford, Eng., Oct. 30.

HESS, MYRA:

Glasgow, Scotland, Oct. 16-18.
Zutphen, Holland, Oct. 21.
Wimshoten, Holland, Oct. 23.
Nijmegen, Holland, Oct. 24.
The Hague, Holland, Oct. 29.
Amsterdam, Holland, Oct. 30.
HINSHAW'S MARRIAGE OF FIGARO:
Olean, N. Y., Oct. 28.
Johnstown, Pa., Oct. 29.
Meadville, Pa., Oct. 30.

JACOBS, SASCHA:

Montgomery, Ala., Oct. 27.
JERITZA, MARIA:
Atlanta, Ga., Oct. 18.
Dayton, O., Oct. 21.
Ann Arbor, Mich., Oct. 23.
Toronto, Can., Oct. 25.
JESS, GRACE WOOD:
La Grande, Ore., Oct. 16.
Pendleton, Ore., Oct. 20.
Baker, Ore., Oct. 21.
Victoria, B. C., Can., Oct. 30.
KARLE, THEO:
Stevens Point, Wisc., Oct. 16.
Marshfield, Wisc., Oct. 17.
Neenah, Wisc., Oct. 20.
KARSAVINA, THAMAR:
Baltimore, Md., Oct. 30.
LAMOND:
Rochester, N. Y., Oct. 20.
LAPPAS, ULYSSES:
Gary, Ind., Oct. 26.
St. Louis, Mo., Oct. 30.
LAWSON, FRANCESKA KAS PAR:
Newport News, Va., Oct. 21.
Murfreesboro, N. C., Oct. 23.
Boykins, Va., Oct. 24.
Ashland, Va., Oct. 25.
Washington, D. C., Oct. 28.
LEGINSKA, ETHEL:
Paris, France, Oct. 27, 30.
MAAS, GERALD:
Scranton, Pa., Oct. 26.
McCORMACK, JOHN:
Boston, Mass., Oct. 19.
McQUHAE, ALLEN:
Lafayette, Ind., Oct. 16.
Chicago, Ill., Oct. 20.
Birmingham, Ala., Oct. 24.
MEISLE, KATHRYN:
Aurora, Ill., Oct. 20.
Chicago, Ill., Oct. 22.
MELLISH, MARY:
Lowell, Mass., Oct. 27.
MIDDLETON, ARTHUR:
Birmingham, Ala., Oct. 22.
Memphis, Tenn., Oct. 23.
N. Y. SYMPHONY ORCHES-TRA:
Toledo, O., Oct. 22.

POLAH, ANDRE:

Chambersburg, Pa., Oct. 25.
RAISA, ROSA:
Paterson, N. J., Oct. 17.
RIMINI, GIACOMO:
Paterson, N. J., Oct. 17.
SCHMITZ, E. ROBERT:
Syracuse, N. Y., Oct. 28.
SMITH, EDNAH COOK:
Wernersville, Pa., Oct. 21.
Atlantic City, N. J., Oct. 26.
SMITH, ETHELYNDE:
Exeter, N. H., Oct. 26.
SUNDELIUS, MARIE:
Birmingham, Ala., Oct. 22.
Memphis, Tenn., Oct. 23.
Medford, Mass., Oct. 26.
TELMANYI, EMIL:
Touring Spain.
TELVA, MARION:
Birmingham, Ala., Oct. 24.
THORNTON, RENEE:
New Wilmington, Del., Oct. 27.
WHITEHILL, CLARENCE:
Birmingham, Ala., Oct. 24.

Ralph Leopold's Recital, October 29

Ralph Leopold's only New York recital this season will be given on Wednesday evening, October 29, in Town Hall. Among the numbers to be played is a group of five pieces by Mozart, said to have been composed when only eight years old. This collection has never been performed in America before.

Althouse-Middleton Joint Recital Popular

The popularity of the Althouse and Middleton joint recital continues to grow. This month five joint recitals have been arranged for them, besides individual appearances. Wyoming, North Dakota, Minnesota, Tennessee and New York are the States that will hear them in such performances.

A LOOK THROUGH ITALY AS THE SEASON BEGINS

Correspondent Bassi and Wife Find Famous Artists in Famous Places—A San Francisco Girl's Debut at Genoa—Nerone at Bologna—Premier of Marie di Magdala—Mascagni's Guglielmo Ratcliff Presented—Martinelli to Sing in Home Town—Bettina Freeman to Sing in Italy—Chaliapin's Daughter Makes Debut—Splendid Opera Performances

Milan, September 20.—As a little prelude to what will follow through the long winter, I should like to send a few words about the vacation which Mrs. Bassi and I so thoroughly enjoyed this summer. Leaving Genoa for New York, June 19, on the Giuseppe Verdi, it was a great joy to see all our old friends in the musical and operatic world. The reception they gave us was most cordial, and we shall both remember, for a long time, our first return visit to the country where we lived so many years. During our visit I called on all the important musical and operatic managers in New York, and hope that out of some of the arrangements made there may come things of interest to music lovers on both sides of the water.



MR. AND MRS.
A. BASSI.

We left New York on our return trip July 19, on the new steamship Duilio (of the Navigazione Generale Italiana), a splendid boat with perfect service and specially fine cuisine. One could hardly realize they were not on land in one of the leading hotels in New York City. The company shows every courtesy to its passengers from the time of booking until their arrival in Genoa, where, as in Naples, they have special interpreters for all who need them. George D. Pennington, who has charge of the New York booking office, takes especial interest in all in the musical profession. A special concert was given on the evening of July 27 by the excellent orchestra of the Duilio, assisted by Helen Graves, a well known mezzo-soprano of New York City, and artist-pupil of W. L. Whitney, of Boston and New York. She has an excellent voice, sings with charm and splendid diction, and graciously responded with encores after each number. She was accompanied on the piano by Miss Pashall, who also rendered two piano solos with taste and technique.

After a perfect voyage, we arrived in Genoa, Italy, July 29, and the day following left for Montecatini to take the famous water cure, stopping at the Grand Hotel La Pace, where we found many prominent artists and personalities of Italy, among whom were Luisa Tetrazzini, the much loved coloratura soprano; the celebrated baritone, Mattia Battistini; Comm. Lagana, impresario of the San Carlo of Naples; Signora Lagana, formerly a celebrated mezzo soprano, and several prominent Americans who were also taking the famous cure.

DEBUT OF YOUNG AMERICAN.

We made a special trip from Montecatini to Genoa, August 10, in order to be present at the debut of Signora Bellini, formerly Muriel Boxton of San Francisco, who sang the role of Leonora in the ever popular opera, *Il Trovatore*, at the Politeama Genovese, the most popular theater of that city and which was filled to overflowing. She is the daughter of a prominent doctor of San Francisco, and has been studying in Milan for the past four years. Her debut was a very successful one. She has a beautiful stage presence, a voice of charming quality and much warmth, and reaches the high notes with perfect ease. She also has good tonality, fine modulation, and agility, and gave a creditable interpretation. She received much applause after her big scene of the first act and after the grand duet with the baritone in the third act, receiving many curtain calls throughout the opera. The Genoa press was full of praise for this young American soprano and predicted a great future for her. The part of Manrico was sung by Luigi Marletta, who sang with great success at the Carcano Teatro of Milan last season and has already been mentioned in the *MUSICAL COURIER*. He roused the public to enthusiasm, especially in *Di Quella Pira*, which he was forced to encore. The rest of the cast were well chosen, and, taken as a whole, it was an enjoyable and well balanced performance. Maestro Luigi Cantori was the conductor.

BACK AT MONTECATINI.

Back at Montecatini, on August 18, with the co-operation of Cav. Melano, the indefatigable general director of the Hotel Pace, and Mrs. Melano, formerly a prominent soprano, we organized a benefit concert for the fund for the erection of a monument in remembrance of the Montecatini dead of the late war. The fine hotel orchestra rendered an excellent program. A selection deserving special praise was a quartet composed by the orchestra director, Noradino Pallini, the violin solo being beautifully interpreted by Dina Mariani. Giuseppe Nencini played the cello, Gino Zei the basson, and the maestro was at the piano. The rendering of *Il Plaisir d'Amour*, by Martini, and Anitree danze, by Grieg, are also worthy of mention. The orchestra was assisted by three of the hotel guests—the French soprano, Mme. Magdeleine Cazenave Delambre, who sang with much artistic feeling; a prominent Italian pianist, Lydia Trombetta, and Prof. Sergio Pasini, violinist. All were received with much enthusiasm. Hon. Innocenzio Cappa, one of Italy's foremost orators, made a brilliant speech on the late

war and the homage due those who gave their lives for the benefit of their country and humanity.

Both artists and organizers were highly complimented at the close of the concert by the two world celebrities, Mme. Tetrazzini and Signor Battistini. Financially the concert was also a great success and the receipts will swell the fund considerably. Cav. Melano is an enthusiast of music and already has been responsible for two successful seasons of grand opera given in Montecatini, one last October and the second in April of this year. His promoting of grand opera has given splendid results and an independent successful season was begun at the Trianon Theater on August 20 and continued until September 20. The repertory included Andrea Chenier, Traviata, Rigoletto, Barber di Siviglia and Puccini's Manon. The cast was well selected.

NERONE FOR BOLOGNA.

On leaving Montecatini we spent a few days at Bologna. There is much excitement there preparing for the presentation of Boito's opera, *Nerone*, to be given at the Teatro Comunale. While there we had the pleasure of seeing Maestro Toscanini and Comm. Scandiani, general director of the La Scala, Milan, who were in Bologna to direct the altering of the stage necessary for this spectacular work, which is announced to open the season on October 12. In discussing the coming presentation with the great maestro, he was confident that it will not be inferior to that given last season at La Scala of Milan. The public of Bologna is awaiting this musical event with great expectation. During this fall season, in addition to Boito's *Nerone*, Rheingold, Favorita, Chenier, and Louise will be given. Maestro Toscanini will conduct *Nerone*. Maestros Antonio Guarneri and Sergio Falloni will be the other conductors.

From Bologna we journeyed to Salsomaggiore, where we stopped at the Grand Hotel Terme, a delightful house, fully equipped for administration of the complete cures of Salsomaggiore, consisting of medicated and mud baths, inhalations, pulverizations, etc., beneficial especially to singers. The hotel is under the capable management of Comm. Ferrario, whose son personally looks after all the comforts and requirements of the guests. Besides several of the royalties and members of the old Roman aristocratic families, we found, stopping at this hotel, were many Americans and opera stars, among them the retired celebrated tenor, Angelo Masini, and baritone Kasman. Of present-day fame there were the baritones Carlo Galeffi, Riccardo Stracciari, Titta Ruffo, Madame Eva Tetrazzini Campanini, wife of the late beloved Maestro Cleofonte Campanini, former director of the Chicago Opera Company, and many future celebrities. On the completion of the cure we returned to our home in Milan, completing a delightful three months' vacation, and now I am at my post ready to begin the real work of the season, which promises to be a strenuous one.

GRAND OPERA AT THE TEATRO DAL VERME.

The season of grand opera at the Teatro Dal Verme was opened Thursday evening, September 11, with the new opera, *Maria di Magdala*, libretto by Arturo Rossato, music by A. Pedrollo. The libretto is based on the well known Bible story, *Mary of Magdala*, with some original interpolations. It is of modest interest. The music is technically well constructed, and at some points pleasing, especially the intermezzo of the third act, which can really be counted one of the best of the opera. Pedrollo's style shows a touch of the Wagnerian. There is not much originality in this opera and it seems to lack inspiration. This is the fifth work of this composer which has been presented to the public. Some of them have been quite successful. In the cast were E. Cervi Caroli, soprano, as Maria Maddalena di Magdala; C. Alabiso, tenor, as Publio; A. Pilotto, in the two roles of Barabba and Giovanni; R. Zivini, as Sara; V. Gulio as Il Cicco, and I. Leonidoff, as La Danzatrice (the dancer). Cervi Caroli, the Maria di Magdala, is an artist of much intelligence and gave a true interpretation of the character. She has a pleasing personality and vocally was also very good. Alabiso, as Publio, gave a satisfactory interpretation; his voice shows to better advantage in a more melodious opera. Pilotto, as Barabba and Giovanni, gave a very good interpretation of both roles; he was especially good as Giovanni the Apostle and deserves much praise. Maestro Ugo Benvenuti directed with skill, bringing out all the best points to advantage. The chorus was well trained and did excellent work. The costumes were effective, and the scenery was beautiful and artistic. The opera was well received by the large audience, which called the artists, maestro and composer before the curtain many times. Among those present at this premiere were Maestro Toscanini, Commode Scandiani, general manager of La Scala; Max Smith, music critic; Frieda Hempel, the celebrated soprano; Bruno Zirato and his wife, Nina Morgana, American coloratura soprano of the Metropolitan; Harold Lindau, American tenor; Luisa Silva, American mezzo soprano, and Mrs. Muriel Boxton Bellini, an American soprano, both from San Francisco. This opera was repeated for the Sunday matinee.

MASCAGNI'S RATCLIFF.

The second opera, presented on Saturday evening, September 13, was Mascagni's *Guglielmo Ratcliff*. This is the

first work of this great genius but was left uncompleted while he wrote *Cavalleria Rusticana*, which was presented to the public first. Five years later, Ratcliff received its first performance. The libretto is based on the poem of the same name by Heine, which is monotonous and of little interest. One can readily recognize Mascagni's genius throughout the opera. Taken as a whole it is a work of art, full of melody, creation and temperament. At points it lacks instrumentation, which shows that it is a first work, but one easily forgets this as well as the incomprehensible story, in the richness of fantasy, originality of rhythm, harmony and inspiration of the music, which holds one spell-bound at many points. The dream of Ratcliff, which opens the third act, and the intermezzo of the fourth act, are proofs of a great talent.

In the well selected cast, Giuseppe Tacconi, as Ratcliff, portrayed the difficult role with notable ability. In the many dramatic points he sustained the difficult music with much power of voice; also his mezzo-voci were exceptionally sweet, and he sang the role throughout with much expression and intelligence. Signorina Ravenna, soprano, as Maria, is a young artist who possesses a beautiful voice and shows good schooling. A. Beuf, baritone, as Sir Douglas, sang the role with intelligence; he has a voice of power and pleasant quality. G. Amato, mezzo soprano, sang the role of Margherita, and V. Julio, bass, the two roles, Father of Maria and the Inn Keeper. A special word of praise is due the boy soprano, G. Porta, eight years of age, who sang the *Padre Nostro* in the second act, a beautiful page of music, with a clear bell-like voice. He was especially trained for this part. The many minor roles were all in good hands. Maestro Ugo Benvenuti conducted with ability. He is a pupil of Mascagni and his reading of the score showed a thorough knowledge of his teacher's style.

Artists and maestro were loudly applauded by the large and enthusiastic audience, and called repeatedly before the curtain. Scenery and costumes were inadequate. This opera was repeated the following Sunday evening to a well filled house. Adriana Lecouvreur, by Cilea, is announced for September 23.

AT THE TEATRO CARCANO.

At the Teatro Carcano for the second week of the season ending September 14, there were repetitions of *Tosca* and *Rigoletto*, with a first performance, September 11, of *La Boheme*. In the cast were Pietro Gubellini as Rodolfo, who sang the role with beauty of voice and artistic interpretation; his narrative of the first act and the third act were especially good. Thea Carugati, as Mimì, has a pleasing voice and sang the role with taste, while Adalgisa Muratti gave Musetta with spirit and coquetry. Luigi Borgonovo, as Marcello, sang with vigor and intelligence. Enrico Percuoco was Schunard; he possesses a good voice and sings with intelligence. E. Balli was the Colline. David Carnevale, in the two roles of Benoit and Alcindoro, was excellent. The chorus deserves praise for its fine work, and the scenery was pretty and worthy of mention. Maestro Mucci conducted with skill and authority; he and the artists were called before the curtain many times by the capacity audience. This opera was repeated the following Sunday evening with a change of tenors, Armando Gualtieri singing the role of Rodolfo. Lucia is the offering announced for next week.

MARTINELLI TO SING IN HOME TOWN.

Giovanni Martinelli, celebrated tenor of the Metropolitan Opera Company, is to sing four performances of *Il Trovatore* and perhaps one of *Tosca* in Montagnana-Veneto, Province of Padua, where he was born, a small town of about 15,000 population. The Teatro Comunale of that place has a capacity of only about 600 seats. Needless to add, the demand for seats for his appearances would fill the Hippodrome of New York three times over. You can imagine how many will be disappointed at not securing seats for this great event. It is eleven years since he was engaged for the Metropolitan Opera Company and he has not been heard in Italy since that time. These performances are given for the benefit of the town's institutions. An American soprano, Eleanora Corona, will sing the name role of the opera *Tosca*, which is billed for four performances also, with Ettore Parmeggiani as Cavaradossi, and Enrico de Franceschi, who sang at La Scala last season, as Scarpia. The musical director will be Angelo Ferrari. The season opened with *Tosca*, September 18. The first performance of *Trovatore* will be given September 26.

BETTINA FREEMAN TO SING IN ITALY.

Bettina Freeman, the well known American soprano, is here in Milan. She intends to continue her stage career in Italy, and has already had several offers to sing, among them Mascagni's *L'Amica di Dal Verme* of Milan, some performances of *Aida* in Rovereto, and some special performances of *Tosca* in Milan. It is safe to predict that she will become a great favorite in the near future.

Other well known artists seen in Milan recently are Lucrezia Bori, the dainty soprano of the Metropolitan, and Giovanni Martinelli, the tenor, also of the Metropolitan.

LATER MILAN NEWS.

Milan, September 22.—At the Dal Verme Teatro, during the week ending September 21, the second week of the season, there were repetitions of *Maria di Magdala* and *Guglielmo Ratcliff*, with no changes in the casts. The artistic success continued, but there was a small attendance.

At the Teatro Carcano, during the week ending September 21, third week of the season, there were repetitions of *Tosca*, *La Boheme*, and *Rigoletto*, with a first performance of

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Lucia on September 18. In the cast were Elda Di Veroli in the name role, and she sang with taste, her voice showing to good advantage especially in the coloratura work. Pietro Gubellini, as Egardo, sang his part with expression and vigor. Roggio, as Sir Ashton, made much of his role both vocally and artistically. Maestro Mucci conducted with his usual skill.

LEHAR CONDUCTS.

A new operetta, Clo-Clo, by Franz Lehar, was presented for the first time in Italy at the Teatro Lirico with great success. The celebrated composer himself conducted. A curious incident occurred after the first act. The composer, together with the artists, had answered three curtain calls when a voice from the gallery was heard sarcastically to shout "Viva L'Austria." Another responded, "Viva Francesco Giuseppe" (Franz Joseph), but instead of having the effect intended—to cause political trouble—the audience renewed its enthusiastic applause, and the result was that the composer was recalled again and again. The same demonstration of applause was repeated after each act.

The first two acts are full of melody and style, and prove Lehar to be the master composer of operetta of the present day. The last act, not as happy as the first two, has a beautiful prelude, which was enthusiastically encored.

CHALIAPIN'S DAUGHTER SINGS.

An interesting event was recently presented in Milan at the famous Saint Martino Music Hall. Lydia Chaliapin, daughter of the celebrated basso, Feodor Chaliapin, made her debut in Italy in a version of Le Coq d'Or, given by a company of Russian artists. It was received by the public with much interest, being a novelty here. Miss Chaliapin, who appears to have inherited the artistic ability of her father, possesses a mezzo-soprano voice of beautiful quality and sings with great expression. During the season of 1925 she is to tour America under the management of S. Hurok, Inc., which firm is also the manager of her father.

A. BASSI.

Tullio Serafin Arrives in New York

Tullio Serafin, the new Italian conductor of the Metropolitan Opera Company, arrived in New York last week. It is his first visit to the United States, although he has recently conducted in South America and in Cuba, as well as in the leading European opera houses. Mr. Serafin will open the season on Monday evening, November 3, conducting Aida.

Hempel to Go Under Engles Management

It is announced that beginning with the season 1925-26 Frieda Hempel, the international soprano, will be under the management of George Engles. For the coming season, 1924-25, up to June 1, 1925, she will continue to be handled by her own office.

Hagar to Sing Hora Novissima

Emily Stokes Hagar has been booked through her manager, Annie Friedberg, to appear with the Handel and Haydn Society in Boston, April 12, for the performance of Horatio Parker's Hora Novissima.

Novello-Davies Artist-Choir Rehearsing

Rehearsals of the Novello-Davies Artist-Choir are already in session preparing for several concerts to be announced later.

Two Engagements for Ednah Cook Smith

Ednah Cook Smith is booked for an engagement at Galen Hall, Wernersville, Pa., on Tuesday evening, October 21. October 26 she will sing at Galen Hall, Atlantic City, N. J.

Anne Judson Sings The Cry of the Woman

An artist-pupil of May Stone, Anne Judson, has been singing Mana-Zucca's The Cry of the Woman.

ELEANOR P. SHERWOOD

formerly a main assistant of the late pianist, William H. Sherwood, her brother, is an experienced exponent of this artist's teaching principles—concerning the apportionment of interrelated musical and technical demands upon the interpretative player.

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FELIX FOX SCHOOL REOPENS IN BOSTON

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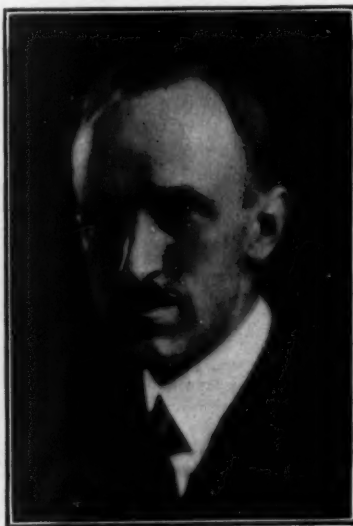
Boston, October 5.—The beautiful home of the Felix Fox School of Pianoforte Playing on Marlborough Street, in this city, has reopened with a gratifying attendance, the enrollment for the school year 1924-25 setting a new record for this widely known institution.

The prestige of this school may be attributed to a number of causes. Mr. Fox himself has long been recognized as the leading American exponent of the teaching art of Isidor Philipp, the eminent virtuoso and professor at the Conservatoire National de Musique in Paris. After winning the Helbig Prize at the Royal Conservatory of Music in Leipzig, he studied several years with Philipp in Paris and acquired a thorough mastery of pianistic resources from his French master. Returning to this country, he soon acquired an excellent reputation as a pianist in the capacity of soloist with symphony orchestras, recitalist of uncommon abilities both as program maker and executant, and as an ensemble artist in concerts of chamber music. All this is an important factor in Mr. Fox's work as a virtuoso, and is also an invaluable part of his equipment for the difficult task of developing the individual element in the personality of the pianoforte pupil.

The Felix Fox School of Pianoforte Playing (formerly the Fox-Buonamici School) provides a means by which a thorough musical education may be obtained under highly favorable conditions. Long experience has proven that music cannot be taught by inflexible rule, and in many instances the routine of class work in pianoforte study has a dulling effect on a truly musical nature. Realizing this, Felix Fox and the late Carlo Buonamici, in 1908, established the Fox-Buonamici School of Pianoforte Playing to develop the individuality of the pupil by a close association between the teacher and pupil.

INDIVIDUAL ATTENTION

The original idea has been developed and persistently maintained. The pupil is treated individually; his capabilities and musical sense are studied and the plan of his instruction thoroughly outlined and followed. In short, the pupil is the primary consideration—not the method—and, in addition, the pupil obtains all the advantages of a musical education in a school that can offer every branch of music essential to pianoforte playing. The pupil's progress is independent of the general rate of advancement because the pianoforte instruction is entirely private and, therefore,



HARRISON POTTER.

conditioned solely on his own efforts and ability. Each pupil, irrespective of grade or instructor, is heard at regular intervals by the director.

ASSEMBLIES

Twice each month an assembly is held, under the personal charge of the director. At these assemblies each pupil is expected to play, at least once each term, a composition with which he is familiar, selected by the teacher, the playing sometimes being competitive. Thus, before a small group of sympathetic hearers, the student is given a most effective cure for self-consciousness, the great hindrance to public playing. It also serves as a preparation for later performances in pupils' concerts, to which the public is admitted.

CURRICULUM

The school aims, primarily, at pianoforte playing, but all sides of the art are thoroughly presented, there being classes for the study of harmony, theory, counterpoint, sight-playing, solfeggio, etc. The outlines of musical history, music notation, and similar subjects are taught to facilitate the pianoforte study of the student; these classes are for those pupils needing particular attention in this direction. The course in theory of music and musical form, dealing with acoustics, rhythms, groupings, embellishments, musical form, dance form, sonata, fugue, etc., is designed for those especially interested and for students who need theoretical work in connection with their pianoforte study.

There is no specified time for the completion of the so-called pianoforte course, the rate of progress being governed entirely by the pupil's natural ability and endeavor. Certain prescribed work must be covered in each grade, embracing a required amount of indispensable technical work and pieces most suited to the pupil's needs. This work must be accomplished before he can be admitted to more advanced standing, although at all times the emphasis is placed upon quality rather than quantity.

In the intermediate grade, while no set examination is imposed, the assemblies, in which all pupils participate,

unless excused by valid reasons, serve as a preparation for a final test before examiners, passing of which admits to higher standing. This test is given upon the teacher's recommendation and the records of past work.

DIPLOMAS.

A teacher's diploma is granted only to those who have done the required pianoforte work, together with a course in harmony and theory. For a soloist's diploma, the creditable performance of a public recital is necessary. A special certificate, showing the amount of work done, can be



Garo Photo.

FELIX FOX.

obtained by those not able to complete the prescribed course. Applicants who have had previous instruction in pianoforte and do not desire a full course may register at any time and will be assigned to the grade to which their ability entitles them. Pupils may enter at any time, and are admitted to the grade for which they qualify, being then classed as elementary, intermediate or advanced students.

THE FACULTY.

The faculty is composed entirely of teachers with whose ability and experience the director is personally familiar—in fact, pianists who have studied either with Mr. Fox or with Mr. Buonamici. The teaching staff, besides Mr. Fox, includes Marion Fox, Mary Shaw Swain, Sara L. Collins, Harrison Potter, Harris S. Shaw, James Gray and Albert F. Waterman. Mrs. Swain is widely and favorably known as an accompanist, while Mr. Potter has been the recipient of warm critical praise for his excellent abilities as a concert pianist.

J. C.

Warford Pupils at Palace Theater

Rosemary and Marjory, two singers from Claude Warford's studio, are featured in a star act at Keith's Palace Theater this week. These young singers offer Heart Songs, which contrasts the songs grandmother used to sing with those sung in various nations today. Rosemary and Marjory are giving the public an opportunity of judging whether the old tunes, with their melodies and sentiment of their lyrics, are superior to the syncopated tunes now in vogue.

The MUSICAL COURIER representative of Springfield, Mass., asserts that "since John Steel and Mlle. Alexis, so far as voice quality goes, nothing has been heard at Springfield that approaches the singing by these two charming young women. Too rarely on the vaudeville stage does anyone hear such clarity of tone placement, such ease of manner or such absolutely delightful enunciation."

Harry Farbman's Recital, October 23

Harry Farbman, young American violinist, who, following his appearance with the Detroit Symphony Orchestra last spring, went to Europe where he gained much success, has returned to New York. He will be heard in recital on Thursday evening, October 23, in Aeolian Hall. Mr. Farbman's program will comprise the Cesar Franck Sonata, Saint-Saëns' B minor concerto, and a miscellaneous group.

Alma Simpson Soloist

Alma Simpson was the soloist on Sunday evening, October 12, at the first concert of the New York Symphony Orchestra, Max Jacobs, conductor, at the Earl Carroll Theater. She was heard in a group of Spanish songs. Following is the entire program: Overture, Titus, Mozart; Symphony in G minor (first time), E. H. Mehul; Vocalise (first time), Rachmaninoff, with violin solo by David Robinson; Musette, Sibelius; Serenade, Lalo; Spanish songs—La Pastoreta, 16th Century (first time), Catalan; Tus Ojillos Viegros, M. De Falla; Cantar Eterno (Tiempo de Cusa), arr. by Vellodo (typical of the Argentine Pampa, and sung in the characteristic dialect of the "gaucho"); La Mariposa, Villodo (also typical of the Argentine Pampa and sung in characteristic dialect, with guitar accompaniment); La Barrachita, Mexican air (first time), Esperon (with guitar accompaniment), and Gracia Mia, Granados. Then came a Tone Poem, In The Bayou, Linn Seiler (first time) and Petite Suite (Debussy).

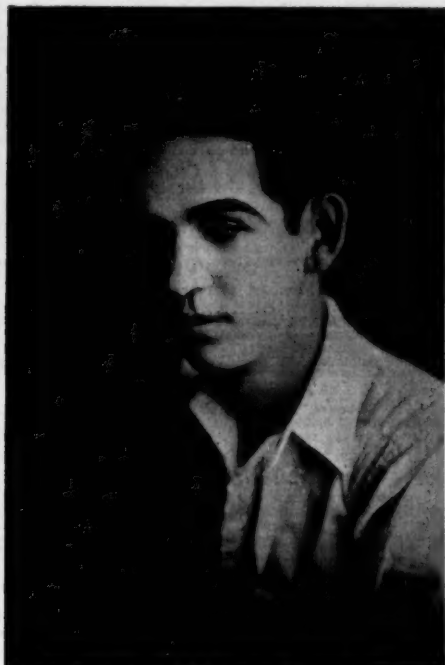
Birmingham Engages Estelle Liebling Artist-Pupil

Devora Nadworney, mezzo-soprano, has been engaged to sing Sebel in the performance of Faust to be given in Birmingham, Ala., October 24. Mephistopheles will be sung by Clarence Whitehill and Marguerite by Mabel Garrison.

Novello-Davies' Pupil a Promising Singer

One of the most promising pupils of Clara Novello-Davies is Wes Le Roy Robertson, of Caddo, Okla., a very talented young man and the possessor of a naturally fine baritone voice of ample power and range. Mr. Robertson has only been in New York a short time, but already, according to Mme. Novello-Davies, he has shown surprising progress in the method and a great capacity for serious study.

Although Mr. Robertson has decided to devote his entire time now to study, he has done considerable singing here



WES LE ROY ROBERTSON, talented young singer, who is studying with Clara Novello-Davies.

and there with not a little success. During his college days he achieved quite a reputation for himself both as a singer and an actor. He graduated this year from the State University of Oklahoma and before that was for two years a student at the University of California, during which time he toured extensively with the glee club. In 1921 young Robertson sang in an operatic performance at the Greek Theater, Berkeley, with Julia Claussen, and in 1923 he was also a member of the cast, appearing in Mignon at the University of Oklahoma. Experience as an actor was gained through his nine months' association with Samuel J. Hume's Shakespearean Players, this being while he was in college in the West.

The following notice appeared in the Oklahoma Daily of March 10, 1922, and gives some idea of Wes Le Roy Robertson's versatility: "Having the leading role in two plays and the baritone part in the glee club cantata, In a Persian Garden, is quite a dramatic record for a freshman, is it not? But that is only a partial list of the achievements of Wes Le Roy Robertson, who has just been cast for the part of Malvolio in Shakespeare's Twelfth Night, which is to be presented April 20 by the dramatic art classes. . . . Robertson is also taking the leading role in

the farce, Bolsheviks, which is to be presented by and under the direction of the Sooner Players. Besides this he is taking the leading part and coaching the comedy, Eliza Comes to Stay, which will be staged soon for the benefit of the band. . . . His activities in voice include the baritone part of In a Persian Garden, a translation of Omar Khayyam's Rubaiyat by Fitzgerald, to be presented soon under the direction of Joseph Benton, glee club leader. . . . Robertson is a member of the glee club, Drama League, the Sooner Players, and is drum major of the university band."

Commenting upon his singing of the role of Lothario in Mignon, the same paper said: "Without depreciating the quality of the work of other principals as noticed in the former review, we feel that special tribute should be paid to the singing and excellent acting of Wes Le Roy Robertson in the difficult role of Lothario."

It is interesting to add that Mr. Robertson is descended from a long line of Indian chiefs, being part Choctaw Indian. His native name is Ishtiopi, which means The Famous.

Herma Menth's Radio Success

On September 30, Herma Menth played at Gimbel's WIP broadcasting station, Philadelphia, and her playing brought hundreds of letters and many telegrams as well as flowers to the young pianist the next several days. Because it would be impossible for Miss Menth to thank her admirers individually for their appreciation of her playing upon that occasion, she has asked the MUSICAL COURIER to do so for her.

On Wednesday, Thursday, Friday and Saturday, she gave four different programs at Gimbel's and was delighted to see many of the same faces in the audience at each concert. At the final one the enthusiasm was such that after playing a number of encores she was obliged to make a little speech.

In a few weeks Miss Menth will give her own recital, by request, at Witherspoon Hall, the same city. New York will soon hear her in a recital, after which she will give eight concerts in Ohio. Her other engagements this season include a number of return appearances to various colleges.

Garfield Learned, who made a sketch of Miss Menth last season, recently presented it to her, much to the pianist's great pleasure.

Vera Curtis at Vanderlip Estate

Vera Curtis appeared on October 4 at a large garden party given at the Vanderlip estate at Scarborough on the Hudson. The affair was in the nature of a benefit for the Girl Scouts and there were more than 1,000 girls in khaki uniforms who formed a semi-circle in front of the artist while she sang, the other guests gathering in large groups under the giant trees. The setting was a lovely one, with the Hudson and Palisades in the background, and Miss Curtis' voice seemed particularly well suited to the occasion. Her songs were received with great enthusiasm. She is now very much occupied preparing for her many early bookings.

Hadley's Bianca Published

Henry Hadley, associate conductor of the New York Philharmonic Orchestra, and one of America's most distinguished composers, will have his one-act opera, Bianca, produced this season by the Chicago Civic Opera Company. The score and the libretto have recently been published by Harold Flammer, Inc.

Cables Tell of Gabrilowitsch's Success

Loudon Charlton has just received cable advices in regard to the successful appearance of Ossip Gabrilowitsch as guest conductor with Mengelberg's Concertgebouw Orchestra at Amsterdam and a subsequent appearance as soloist with the same organization in the opening concert of the regular Amsterdam season of that organization.



SIGMUND SCHWARZENSTEIN,

violinist, who will appear in recital at Aeolian Hall, New York, on Saturday evening, October 18. Alberto Rimondi will be at the piano.

Brooklyn Orchestra Members in Chamber Music

Rehearsals of the Brooklyn Orchestral Society, in the assembly room of the Germania Club (Park Plaza), have added interest by the playing of chamber music afterwards. Recently the Beethoven septet was played, as scored, for violin, viola, cello, base, clarinet, bassoon and horn.

This ensemble music work promises to be a great feature of the winter. It is being taken hold of with great enthusiasm by the orchestra, and each Monday, following orchestra rehearsals, different members take part in the chamber music number of the night. Playing membership in the society is now made more valuable than ever, for now training and experience is gained not only in orchestra playing, but also in ensemble, which calls for unusual poise, technic and finish in playing.

The new ensemble work is guided by the two chief musical figures of the orchestra, conductor Herbert J. Braham, and Ralph C. Williams, the president and concertmaster.

Cellists' Tribute to Joseph Press

In reference to the untimely death of Joseph Press, the cellist, a committee of musicians, headed by Vladimir Dubinsky and Victor Lubalin, cellists, raised money to order for his funeral a large and beautiful wreath with ribbons on which an inscription read: "To the untimely deceased great artist, Joseph Press, from his colleagues and friends."

The Advent of Ruth Breton

Ruth Breton, violinist, will be heard for the first time in New York on Thursday afternoon, October 23, at Aeolian Hall, with Walter Golde at the piano. Miss Breton is a pupil of Leopold Auer.

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Spanish Opera at National Opera Club

An auspicious opening of the season of the National Opera Club of America, Baroness von Klenner, founder and president, was that of October 9, when the grand ballroom of the Waldorf-Astoria Hotel, New York, was filled with an audience which included His Excellency, Senor Don Juan Riano y Gayangos, Spanish Ambassador, and Senor Don Alejandro Berea, Spanish Consul General to New York, with Senora Berea, as well as prominent lights of the Spanish operatic, concert and social world.

La Dolores, the beautiful Spanish opera by Breton (who died only last summer), was presented in costume, with action, with Margaret Taylor, a prima donna soprano of routine and stage experience, singing the title role. Mr. Pumarino, baritone, was Melchor, singing and acting well. Mr. Attanasio, tenor, sang Lazaro; Manuel Huarte, Celensio, and smaller parts were taken by Juan de Beaucaire, Josefina Burke and Cluba Coruna. Rosario Munoz de Morrison was stage director, and pianists Rubino and Huarte represented a capable orchestra. A sextet of guitars, mandolins, etc., played Spanish music as solo numbers, also for the dancers, with characteristic Spanish nuance and rhythmic effects, and the romance, sung by Senora Taylor, was so much liked that it had to be repeated. It was Carl Fiqué who said to the audience: "I consider this one of the most beautiful of modern arias."

President von Klenner greeted the audience at the outset,

and gave one of her original speeches during an intermission; she greeted guests of honor, mentioned the growing popularity of opera in America, as evidenced in the crowds which throng the Gallo company's performances; paid tribute to William Wade Hinshaw, as a traveling pioneer, and to Baltimore, Cincinnati, San Francisco and St. Louis for their outdoor opera, mentioning the fact, also, that four companies were simultaneously presenting opera in New York in September. She referred to the Metropolitan Opera Saturday night subscription for the season granted to members of the National Opera Club at reduced rates, and said that the club's entire allotment of season tickets had been sold. She announced that the November 13 meeting would be devoted to the memory and works of Victor Herbert, who less than a year ago appeared before the club, speaking on Opera in America.

The handsome appointments of the brilliant ballroom, with stage decorations of flowers, the club's banner and marble bust of President von Klenner, and the large and interested audience, all emphasized the dignity and importance of the National Opera Club of America, which develops audiences for opera, and has as its slogan "the consideration and discussion of operatic and other musical and kindred subjects for the purpose of propaganda, and the fostering of educational work for music."

Tollefsens Play at Middletown, N. Y.

A rather unique experience fell to the lot of Carl Tollefsen, of the Tollefsen Trio, when on Friday evening, September 19, the trio filled an engagement in Middletown, N. Y.

His father, Henry Tollefsen, had been ill for six weeks, and was not expected to live more than another week. During the concert Mr. Tollefsen had the premonition that all was not right, and rushed to Brooklyn immediately after the concert, to find his father in a coma, from which he was never aroused; he died the following day.

The Tollefsens played at the American Musical Festival, held in Buffalo on October 6, appearing in an all-American program, consisting of trios by Cadman, Foote and Goldmark.

Local appearances by the trio this season include Hunter College, People's Symphony Club, at Washington Irving high school, and for the Chaminade Club, Brooklyn Academy of Music.

Godowsky Back for Short Stay

Leopold Godowsky came in last week on the steamship Reliance, returning to bring Mrs. Godowsky back, since the European climate, to which she had not been used for ten years, affected her health, though she has entirely recovered now. Seen on the steamer by the ship reporters, Mr. Godowsky had to answer the inevitable question about jazz.

"It is a revelation in rhythm," said he, according to the Times. "I mean the right sort and not the worst sort. George Gershwin, in his rhapsody, has expressed what I mean by the use of jazz as the classic motive. This sort of music has powers for great development."

And he expressed his intention of utilizing some of its best features in a new work which he has in hand, Travelogue Musical Picture of America. Mr. Godowsky will return to Europe in December to fulfill a large number of engagements there.

NEW YORK CONCERT ANNOUNCEMENTS

Thursday, October 16

Philharmonic Orchestra, evening.....Carnegie Hall
Parrish Williams, song recital, afternoon.....Aeolian Hall

Friday, October 17

Philharmonic Orchestra, afternoon.....Carnegie Hall
De Pachmann, piano recital, evening.....Carnegie Hall
Eisold Samuel, piano recital, evening.....Aeolian Hall
Pavlowa and Ballet Russe, evening.....Manhattan Opera House

Saturday, October 18

Florence Stern, violin recital, afternoon.....Carnegie Hall
Raisa and Rimini, song recital, evening.....Carnegie Hall
Andrew Haigh, piano recital, afternoon.....Aeolian Hall
Sigmund Schwarzenstein, violin recital, evening.....Aeolian Hall
Pavlowa and Ballet Russe, afternoon and evening.....Manhattan Opera House

Sunday, October 19

Isa Kremer, song recital, afternoon.....Carnegie Hall
Carlos Sedano, violin recital, evening.....Carnegie Hall
Jean Nolan, song recital, afternoon.....Aeolian Hall
Godfrey Ludlow, violin recital, evening.....Aeolian Hall
Chalapsin, song recital, evening.....Manhattan Opera House

Monday, October 20

Rosing, song recital, evening.....Carnegie Hall
Edwin Ideler, violin recital, afternoon.....Aeolian Hall
Sara Phyllis Grossman, piano recital, evening.....Aeolian Hall
Vladimir Resnikoff, violin recital, evening.....Town Hall
Pavlowa and Ballet Russe, evening.....Manhattan Opera House

Tuesday, October 21

Philadelphia Orchestra, evening.....Carnegie Hall
Arthur Hartmann, violin recital, afternoon.....Aeolian Hall
Anna Carbone, organ recital, evening.....Aeolian Hall
Pavlowa and Ballet Russe, evening.....Manhattan Opera House

Wednesday, October 22

State Symphony Orchestra, evening.....Carnegie Hall
Alberto Sclaret, piano recital, afternoon.....Aeolian Hall
E. Robert Schmitt, piano recital, evening.....Aeolian Hall
Pavlowa and Ballet Russe, evening.....Manhattan Opera House

Saminsky Resumes Work

Lazare Saminsky, composer and conductor, has returned to New York and resumed his work on composition and also teaching his class in composition and orchestration, which includes several gifted young American composers. Mr. Saminsky's official duties include also the directorship at the League of Composers, and musical directorship at Temple Emanu-El. The composer passed his summer at the MacDowell colony, Peterboro, N.H., about which he speaks with greatest enthusiasm, and also on the neighboring estates of his friends, Count Ilja Tolstoy and Mrs. Maurice Wertheim, in Connecticut. During the quiet of the summer Mr. Saminsky composed a new chamber opera, Gagliarda of a Merry Plague, and read the proofs of his second symphony which Mengelberg conducted in Amsterdam and which will be published shortly by Senart in Paris. During the past two summers Mr. Saminsky conducted symphonic concerts and lectured in Paris and London.

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